

K S O R

Guide

TO THE ARTS
FEBRUARY 1985



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KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520**

The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.

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FEBRUARY 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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FROM THE DIRECTOR'S DESK



Evolution . . .

Welcome, Lars

Most Listeners Guild members are doubtless already familiar with the voice of Lars Svendsgaard, who took over hosting *First Concert* when Traci Anne Maltby resigned in June. Lars' assignment at that time was a temporary one while the decision about a permanent replacement was under consideration. Early in December, we all made it official and Lars was hired as the program's permanent host. As the newest addition to the station's full-time professional staff, we all welcome Lars, his warm presentation of concert music on *First Concert* and his (ugh) puns during the Marathon. They add up to a unique combination that we're all pleased to have permanently attached to the station's repertoire.

For the record, Lars is an SOSC graduate in Communications and received his degree last June. Since he was a part of the station's student staff during his degree program, as host of *900 Seconds*, *The Blues*, and also for numerous times on *Siskiyou Music Hall*, Lars has really been at KSOR for quite some time in a variety of assignments.

What Ever Happened to the George Winston Christmas Special?

As many listeners are aware, our main transmitter went off the air early in the morning of December 24 and service was not restored until 8 p.m. on December 25. Because many special programs had been scheduled for the holidays, including the special George Winston concert, the outage came at a particularly inconvenient time and caused many listeners (and KSOR staff) considerable difficulty.

A blower motor in the transmitter failed and protective interlock circuits, which should have shut the transmitter down to prevent overheating, failed as well. When John Patton, KSOR's Technical Director, arrived at Mt. Baldy at 5 a.m. to inspect the situation, he found not only a bad blower motor but much of the final amplifier tube portion of the transmitter considerably melted. Transmitter parts had to be flown in from Dallas and replacement tubes from Illinois. (The tubes had actually been on order for three months but the factory had been dilatory in supplying them.) We probably would have had service restored early on Christmas Day if the poor weather conditions that were plaguing the West had not slowed air traffic and kept the replacement parts order in Portland for nearly a day longer than we had hoped.

With diligence and ingenuity, John managed to get us back on the air late Christmas Day and we are still in the process of ordering other parts less critical to the transmission process that were damaged in the episode. We believe repair costs will

total around \$2000 by the time they are fully completed. And since we are in the process of replacing the transmitter with our new King Mountain facility, investing that much money in the present transmitter caused more than a mild spasm as I signed the requisitions. But for the record, the Mt. Baldy transmitter is eight years old and this is only the third time we have been off the air for twenty-four hours or more which isn't a bad record when you're operating without standby equipment for backup.

Also, we might mention that John cancelled his Christmas vacation plans, drove across the state, and tirelessly worked on the transmitter problem virtually non-stop for two days in order to restore service as early as possible. The station staff maintained their daily schedule at the studio, despite the fact that we weren't broadcasting, in order to handle phone calls from listeners about the outage. And as you can imagine, sitting in a silent radio studio during the holiday isn't an ideal work assignment.

And so we owe a special salute to all who worked to restore service as quickly as possible, and to John Baxter and Gina Ing who administratively supervised the problem.

Oh, yes, the *George Winston Christmas Special*. We made extensive attempts to announce a Saturday, December 29, rescheduled air time but from the number of people who have asked me about it, it's obvious that many listeners failed to catch the program. We're sorry for the inconvenience and hope problems like this will be few and far between in the future.

Up in the Sky

Over the past several years I have written a number of times about the so-called "communications revolution" and its prospects. For all those media sophisticates who have envisioned 100-channel wired national cable systems, satellites beaming new and widely diverse specialties into American homes, and a wealthy diet of media manna, I have tried to suggest that much of this hype was just that.

To quickly tick off developments over the past three or four months:

—Half of the original eight companies that were to inaugurate Direct Broadcast Satellite (DBS) service in 1986 have withdrawn from these ventures. Among the departures are Western Union, Prudential Insurance, and CBS, Inc.

—Most of the Subscription TV (STV) operations around the country have gone off the air and the remaining ones are struggling with decreasing subscriber levels.

—Many of the cable systems that were constructed under the newer franchises (which promised multitudes of channels with lots of public access and educational components) are seeking to renegotiate their franchises to delete many of the special elements that originally secured them their franchises. The reason: the revenues from subscribers aren't there to support these enhancements.

—The brightest spot on the pay-cable horizon, Home Box Office (HBO) has just completed a lay-off of a substantial

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88.7	Merrill, Malin, Tulelake
89.1	Gasquet
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number of staff in response to skimpier revenues than were originally projected. It has been discovered that the "turn-over rate" among subscribers (people who order a premium channel and then don't renew it) is unusually high.

The problem behind all these events: all of these media are distribution systems. They transmit a signal to viewers with varying degrees of selectivity, security and quality. But they are all channels of communication. Few of these channels have brought anything *new* to television. Basically they are distributing products which are already available elsewhere or distributing them earlier (as is the case with first-run movies). What is important about communication media is the content rather than the system that brings you the signal.

And no one has yet managed to figure out how to finance the cost of producing any substantial quantity of new programming other than from the traditional advertising-based support mechanism.

What we are undergoing is not a communications revolution—it's an evolution.

And lest this be construed as encomium to network television, the *status quo*, there is little evidence of programming brilliance or innovation exhibited among the big three.

The winner of the television sweepstakes in the long run will be the medium and the programmers who develop the best programming ideas. And that's as it should be.

Ronald Kramer

Director of Broadcast Activities

An invitation to artists

From Home to Gallery by David Scott

The 1985 celebration of Women's History Week next month promises many new as well as traditional expressions of women's art, politics, and social dynamics. At College of the Siskiyous, the Spring celebration includes a thematic art exhibit entitled "From Home to Gallery." The theme has been selected to feature the emerging fine art media by women artists.

As expressed by Germaine Greer in her book *The Obstacle Race*, historically, very few women were allowed to express themselves as painters or sculptors. From the renaissance to the nineteenth century, art was both defined and practiced by men, virtually to the exclusion of women. Artistic expression for women was confined to their home surroundings. From these commonly utilitarian origins, women's expression has developed from folk art to fine art. The College of the Siskiyous' art show will be a historical montage of these folk art origins in ceramics, quilting, basketry, embroidery, and doll making. In addition, the contemporary fine art that has developed from these roots will substantially complete this regional show.

Sircaro Hernandez of Redding, California and Chris Scheider of Mt. Shasta,

California, will jury the show which will be on exhibit at College of the Siskiyous' gallery in Weed, California. The exhibit begins Sunday, March 3, with a public reception planned for 2:30 p.m., and continues through the following Sunday, March 10.

Artists are invited to submit works for the exhibition. Categories for exhibit include: Quilting, Weaving, Embroidery, Textile Sculpture, Dolls, Puppets, Masks, and Ceramics. Work is to be submitted on February 15 for judging on February 16.

In addition to the art exhibit, many other interesting events are scheduled for Women's History Week at College of the Siskiyous. Various films and discussions throughout the week will culminate in a luncheon and panel discussion on March 10.

Entry applications for the art show and additional information on the week's events may be obtained by calling:

Mary Scott

**Art Show Committee Chair
College of the Siskiyous
(916) 938-4463 Ext. 257.**

George Frederic Handel Tricentennial



February 23, 1685 - April 14, 1759

One of the most significant chapters in the book of Western music was written by George Frederic Handel. The works of this 18th-century German composer—creator of the oratorio “Messiah”—have endured through three centuries as unparalleled contributions to the standard musical repertory.

This February 23, as the music world marks Handel's 300th birthday, KSOR will present *Handeliana*—two programs of his works. Hosted by National Public Radio's Fred Calland, the first program featuring *The Water Music* will air at 9 am. The American premiere of Handel's 1708 serenata, *Acti, Galateo, e Polifemo*, will air from 3-5 pm.

These two programs of music by Handel specialists and entertaining commentary by Fred Calland trace the composer's long and productive life, and his incomparably inventive and influential musical legacy.

“By the time of his death in 1759, Handel had composed dozens of operas, oratorios and occasional music, and had become one of Europe's most beloved figures,” says Calland. “This celebration shows why his music has retained its popularity by highlighting some of his major works, from the famous *Water Music* to the rarely-performed overture to *The Occasional Oratorio*.”

The programs pay tribute to the composer with outstanding performances by the Handel Festival Orchestra led by Stephen Simon, and the musicians from Maryland's Handel Festival, held annually at the University's campus in College Park.

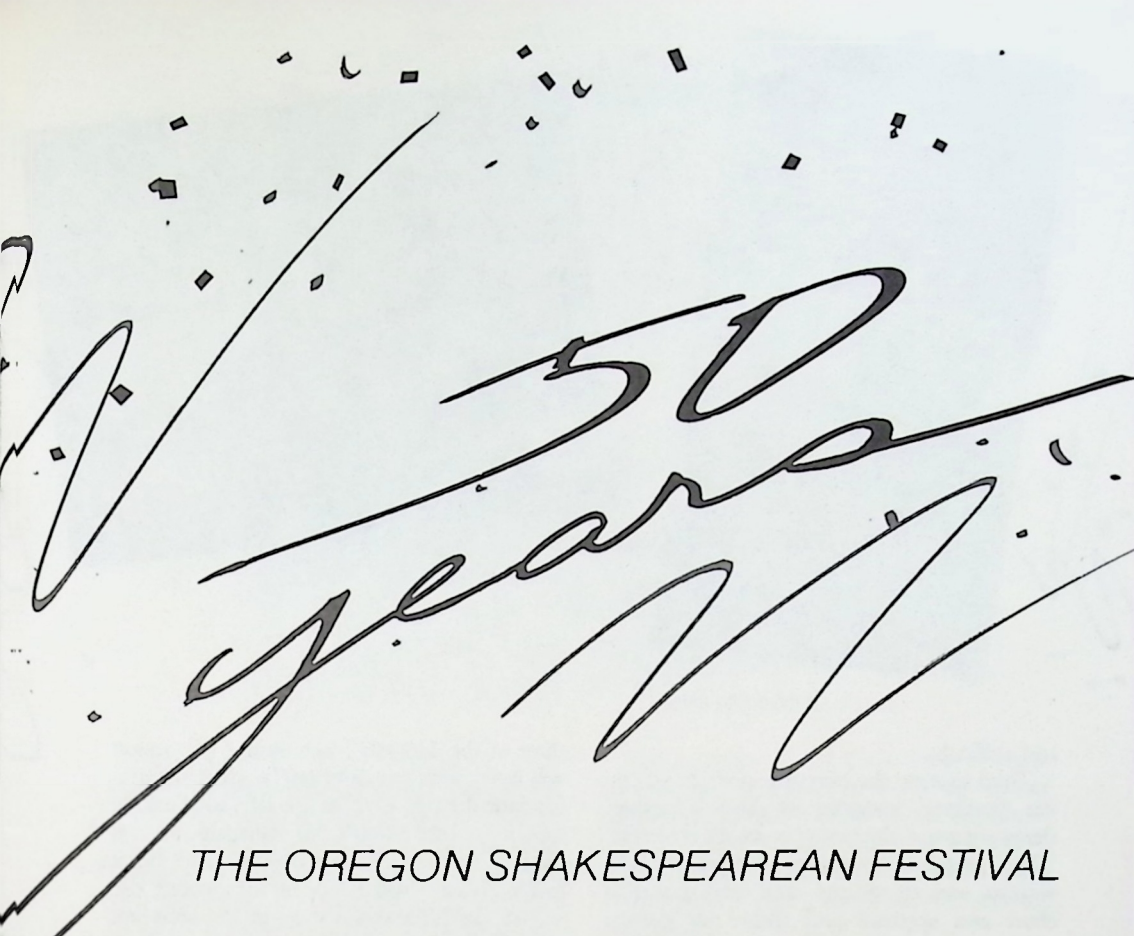
Highlighting the special is the American premiere performance of the serenata *Acti, Galateo, e Polifemo*, with conductor Simon and the Handel Festival Orchestra. Based on a tale by the first-century Roman poet Ovid, the work tells the sad story of a love triangle among the demi-gods. Says Simon, “*Acti* is a major creation. There are 19 numbers, including one duet and three trios, and there is instrumental variety of enormous imagination.” Simon also conducts the overture to the opera *Il Pastor Fido*.

Handeliana also features Leonard Slatkin conducting the Saint Louis Symphony Orchestra in suites from the famous *Water Music*. And Stephen Simon leads the Handel Festival Orchestra in the Overture to the “Occasional Oratorio.”

Adds host Calland, “We hope our listeners will enjoy all three hours of these two Handel programs. By hearing so much of his music grouped together, one can more fully appreciate the lasting contribution he has made to our culture.”



Elizabethan Stagehouse: Dimensioned after the stages of the Henslowe and Alleyn-Peter street contract for the Fortune Theatre of Shakespeare's London, 1599. Richard L. Hay, Theatre Designer; Jack Edson, Architect.



50
years

THE OREGON SHAKESPEAREAN FESTIVAL

Patches of snow on the grounds were witness to the cold temperatures outside the three theatres of the Oregon Shakespearean Festival, but inside, warmth filled the Angus Bowmer Theatre as more than 200 actors and behind-the-scenes workers gathered to kick off the 50th season of this Tony Award-winning theatre company.

Artistic Director Jerry Turner, as he welcomed the group to this special year, asked for the "best work we are collectively and individually capable of doing." The 200 will be joined by another 100 as the complete season develops.

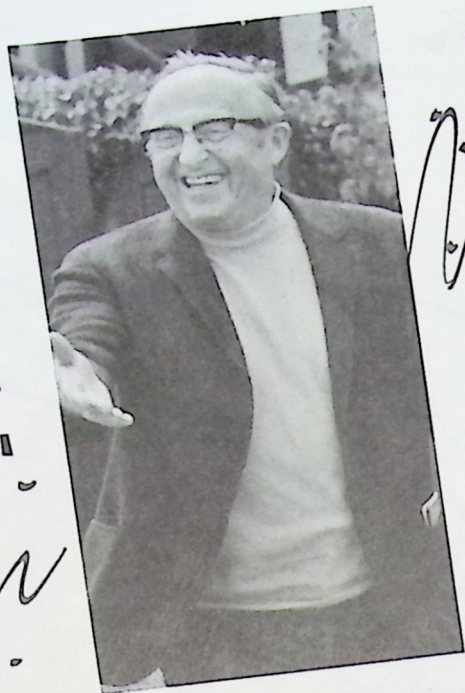
Along with the staff of the Festival, many others are involved in working toward the year-long celebration of this major milestone in the Festival's history.

"It's going to be a year to remember—for a cause that's worth it," says Nancy McGrew, chairperson for a special anniversary committee

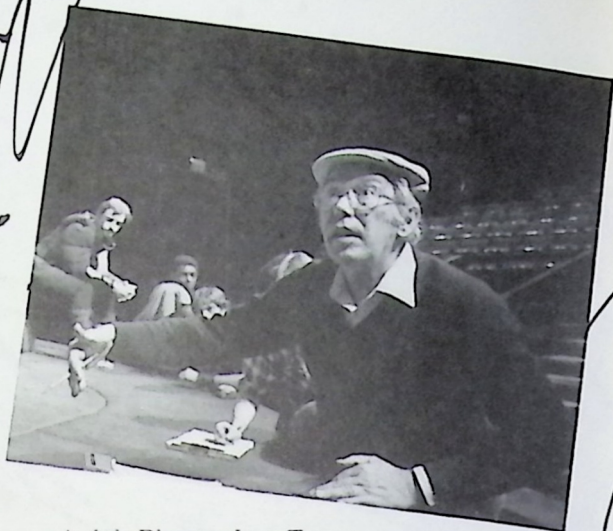
composed of individuals from the Festival's Board of Directors, Festival staff personnel and other local long-time friends of the organization that has successfully carved a unique niche for itself in the history of repertory theatre.

"We're going to be dedicating these great days of celebration to the four basic categories that have made our 50-year success possible," reports Mrs. McGrew. "And, of course, the list of honorees is headed by William Shakespeare—the reason for our being in the first place and the master playwright whose work inspired not only this festival but also the creative efforts of his fellow dramatists throughout the ages."

Second in the groups of honored categories will be the people of Ashland and the Rogue Valley, whose qualities of hospitality and nurturing have helped keep the Festival alive through the decades of both triumph



Angus Bowmer



Artistic Director, Jerry Turner

and difficulty.

Third to share the honored spotlight will be the far-flung audience of knowledgeable, demanding and always supportive theatre-lovers. "The people who came—through all the weather and all seasons—and who stayed to cheer and applaud and make our growth possible," says Mrs. McGrew. It is these dedicated theatre-goers, Festival staff members claim, that have made the Oregon Shakespearean Festival in Ashland the envy of theatres nationwide.

Rounding out the foursome of those groups whose contributions are to receive special salute during 1985 is the growing family of Festival alumni: those company members who accomplished the half-century feat of producing and performing in the hundreds of plays that have been seen during these fifty busy years.

All special honors and salutations will be directed toward those four categories during the coming year, but the central purpose and the main focus in Ashland remains the same: a richly rounded new season of plays, produced on three stages, for the continuing delight of the Ashland audiences.

Artistic Director Jerry Turner has announced a schedule of eleven presentations: three on the famous outdoor Elizabethan Stagehouse; four in the 600-seat Angus Bowmer Theatre; and

three at the 140-seat Black Swan. The season will open with previews on February 19 and continue through October 26, for a total seating capacity of over 338,000, the largest in Festival history. Both the Angus Bowmer and Black Swan Theatres will be open throughout the season; the Elizabethan stage productions will preview beginning June 4 and continue through September.

Opening in the Angus Bowmer Theatre at the top of the season on February 22, will be Shakespeare's *King Lear*. The poet Shelley called it the "most perfect specimen of dramatic poetry existing in the world." Jerry Turner will direct this tragedy of love, power, and madness.

On February 23, *Light Up the Sky* by Moss Hart and *Trelawny of the Wells* by Arthur Wing Pinero take the stage. *Light Up the Sky* is a wicked farce about the Boston tryout of a Broadway-bound play, featuring characters that playwright Hart knew all too well: stars and stage mothers, producers and directors. Festival Associate Director Pat Patton directs.

Trelawny of the Wells was the hit of London's 1898 season, filled with eccentric and memorable characters from the theatre world. A leading lady plans to leave the stage to marry a gentleman, but finds that her two worlds will not remain separate. James Edmondson directs this charmer, the Festival's tribute to its audience.



Angus Bowmer Theatre

Beth Henley's *Crimes of the Heart* is a slice of 1980s Southern life. James Moll returns to the Festival to direct this Pulitzer Prize winner from 1981. Henley's play of three sisters who struggle to be true to their hearts is filled with delightful Southern lunacy, and the portraits of her eccentrics are drawn with tenderness and love. *Crimes of the Heart* opens April 26.

Henrik Ibsen's study of small town politics, *An Enemy of the People*, has been translated and adapted by Jerry Turner, with the locale shifted from Norway to a little town in the Pacific Northwest at the beginning of this century. This story of honesty versus hypocrisy, which Ibsen called a "merry comedy," opens August 3. The director is Jerry Turner.

Three new plays comprise the season at the Black Swan Theatre, which opens February 24 with Steven Metcalfe's *Strange Snow*. Three Friends went to Vietnam, but only two returned. As they come to grips with their wartime recollections, one falls in love, and that love story is played out against the nightmares of memory. Andrew Traister will direct.

On March 29, *The Majestic Kid* joins the Black Swan repertory. This play by Mark Medoff (author of *Children of a Lesser God*) features the adventures of an old-fashioned cowboy in the new-fangled west. The director is Ed Hastings.

The last entry at the Black Swan is *Lizzie Borden in the Late Afternoon*, by Cather MacCallum. Emma Borden, on her deathbed, relives the sensation and horror of her sister's trial and the notoriety that followed. *Lizzie Borden* opens June 30, with the director Lou Salemi.

In celebration of the 50th Anniversary, *The Merchant of Venice*, first presented in the inaugural 1935 season, will open the Elizabethan Stage on June 11. Set in a society of easy prejudice and moneyed complacency, *Merchant* has long been popular as a comedy, a love story, and a drama of soaring poetry. Albert Takazakas will direct.

A medieval world filled with modern dilemmas is the setting for *King John* opening outdoors on June 12. Shakespeare portrays John as a weak man contending with double-dealing, broken treaties, assassination attempts, and very strong enemies. This seldom-produced history receives its fourth Ashland staging under the direction of Pat Patton.

Opening June 13 is the comedy *All's Well That Ends Well*. Helena, a healer, cures the ailing king and claims her beloved Bertram as a reward. But the misguided Bertram rejects her and runs away, so that Helena must risk her life and reputation to pursue him across Europe. The director of this play is Anthony Amendola.

Special activities other than the plays, marking the Golden birthday, began last month with a special salute to Festival volunteers from 1935 to the present. This month's opening will honor noted theatre professionals who are invited to participate in the opening festivities. At the same time the Festival will join in recognizing its neighboring city of Medford's 100th anniversary. During March, the school audience will be featured; schools in the West are planning marathon readings of Shakespeare's works, theatre workshops with Festival staff and all-state student productions of Shakespeare.

April brings William Shakespeare's birthday with Festival friends invited to host and attend parties in many Western cities. In Ashland, members of the 1935 company are invited to present Shakespeare's *Twelfth Night* as they remember it from that first season. This will be performed at Carpenter Hall on Monday, April 22.

Throughout the spring, actors and company members will host open houses at the Festival Exhibit Center, as well as present programs free of charge to schools, nursing homes and community centers in the Rogue Valley.

In June, the Festival opens its outdoor theatre and hosts gatherings of the Oregon Association of Broadcasters, as well as the American Theatre Critics Association in their annual meeting. Governors of neighboring Western and Northwestern states will be invited to a reception before the traditional Feast of the Tribe of Will on Friday, June 14; Governor Vic Atiyeh has been asked to host the reception.

The actual birth dates for the Festival are July 2, 3, and 4. Audience members for the outdoor presentation on those evenings will be served birthday cake and champagne and treated to a fireworks display after the plays. The Renaissance Feast, offered by the Festival Institute and scheduled for July 2, is the inaugural event of the Big Three Days. Leaders of professional repertory theatres across the country will be invited to an Ashland conference during the July celebration to discuss the hope—or lack of it—for the repertory system in the United States.

Ashland's traditional Fourth of July Parade will boast the theme, "All the World's a Stage," and members of the 1935 company, as well as Mrs. Angus Bowmer, will be among

those honored in the parade.

Both closing nights, the one in late September for the outdoor theatre, and the one on November 2, at the season's end, will feature ceremonies which include the audience in celebrating the beginning of the next 50 years.

Audience members who have seen the entire Shakespeare canon at Ashland, or who saw the plays during the years 1935 to 1941, will be enrolled in a Canon Club and receive a commemorative gift on the occasion.

Distinguished guest lecturers during the summer months will include leading Shakespearean scholars and theatre historians. Ed Brubaker, had of the Festival Institute, and a long-time Festival company member, stage manager, actor and director, is also working on the text for a book about the Festival's first half-century. The book is scheduled for publication in June.

Many smaller celebrations and salutations will take place all during the year, with actor Barry Kraft's challenge to 51 chess players for 51 simultaneous games of chess in the Festival courtyard, as perhaps the most unusual. He's playing the first 50 games straight, "one for each year," he says, but the 51st represents the future, so he will play it blindfolded. The actor, a favorite with Festival audiences of recent years, will reserve some luck for himself for that 51st game: he will play with a set of chessmen that belonged to Angus Bowmer!



For a color brochure or tickets:

Oregon Shakespearean Festival
P. O. Box 158
Ashland, OR 97520
(503) 482-4331

The Forever Street

by Frederic Morton

Doubleday & Company, Inc.

Review by Barbara Ryberg

Frederic Morton, twice an American Book Award nominee, is the author of the bestseller THE ROTHSCHILDS. A TV miniseries based on his highly acclaimed book A NERVOUS SPLENDOR (reviewed in this column in August, 1981) is currently in production.

Frederic Morton's narrative spans three generations of the Spiegelglass family and kin. While the tale begins in 1870 when Berek Spiegelglass leaves his native Slovakian village for Vienna, the story's foundation goes back to the Turkish siege of Vienna.

This foundation is in the form of a Brick, a remnant of the Wailing Wall, brought to Vienna in 1683 by the Grand Vizier, Kara Mustafa, who hides it in Turk Place. (The Vizier also brought a sliver from Mohamet's Rock and a marble egg from the Church of the Sepulcher.) Such ecumenism ends when, through a series of events, the Brick falls into the hands of Berek Spiegelglass in 1870.

Berek is a skilled metal worker, who sets up shop at Turk Place, located on the outskirts of Vienna. The time is that of Vienna's disastrous economic crash and the Emperor, wishing to encourage economic development looks to the Jewish community (resident and migrant) to create jobs. Berek is a good investment; he transforms Turk Place into a habitable community and builds a factory there.

Supported by a devout wife and a fanatical faith in the power of the Brick, Berek is successful. Ironically, his faith in the Brick cuts him off from orthodox Jewry. "We have the Brick," he says to Turk Place's baffled rabbi, adding that with it it is possible to talk directly to God.

The factory stamps out medallions for fancy balls, switch plates for Vienna's grow-

ing electrical needs, and finally, socialist buttons.

Through World War I, the collapse of the Austro-Hungarian empire and the ups and downs of Vienna's economy, the Spiegelglass family refuses integration. Turk Place is their community, self-contained, managed and staffed by the peasants of Slovaks who yearn to take that giant step from feudalism to hope.

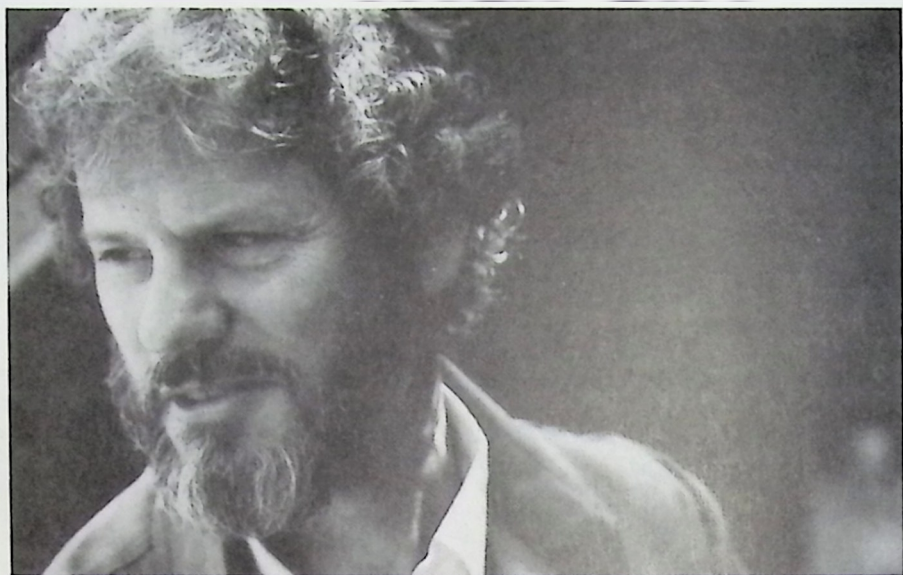
The family succeeds, but their refusal to look like the "middle class Jews" that they are, saddens admirers and gladdens detractors. They share an eccentricity that allows them to jealously pamper a pet cock, carried from Slovakia to sire Turk Place's poultry community; to conduct private bar mitzvah ceremonies (remember the Brick); to bury their dead in the backyard with a bicycle frame and old door as markers.

Rich in peasant lore and wariness, outside disaster glides past, as Berek confronts impending catastrophes with, "It'll be all right." It is "all right" until Hitler's final solution, when the family must decide what to do.

Morton makes use of a device which keeps the story fresh and alive—that of shifting the point of view to the newest family member, as the previous ones mature. This allows perceptions free of history's imprint. So, by the story's end, our narrator is Leon, Berek's grandson, who is thirteen in 1939. While Leon understands about the Brick, he also understands current events. His thoughts and revelations are uncompromising, and disallow participation in a world past, for he is the survivor.

Barbara Ryberg is a regular contributor to the Guide.

Will Martin



A Renaissance Man

by Sherry O'Sullivan

Willard Martin, architect and artist, leaned forward intently. He was describing how creativity and artistry were so often taken for granted by a public which often forgets that to be an architect...a good architect...is to be an artist...a good artist.

"If I was known only as...say...an artist and *then* people came to me and said, 'Oh! Please stop painting for awhile and design a building for me, *that* would be heaven.'"

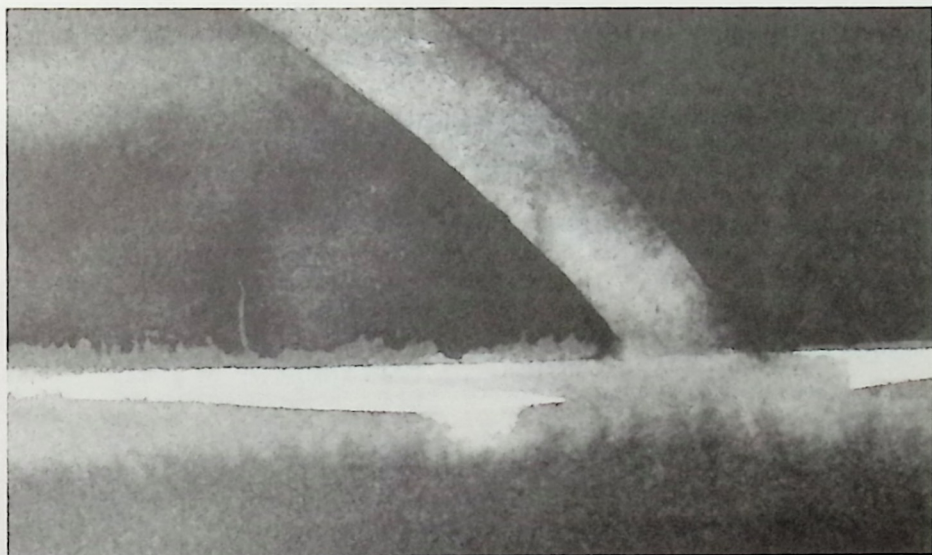
He sighed. His hair and beard are gray and shaggy. His eyes, usually sharp and humorous, are introspective now.

"In fact," he continued, "a great deal of the fun has gone out of architecture in the past twenty years. It's no longer as challenging because of the plethora of specs and codes and fees which now surround the bureaucracy of building *anything*." He grinned, "Everywhere you look there are just row upon row of hand rails!"

Will Martin was in Ashland a few weeks ago for a series of meetings with the Schneider Museum Committee to finalize plans for the museum he has designed (dedicated by Bill and Florence Schneider of Ashland) which will be erected on Siskiyou Boulevard at the southeast corner of the Southern Oregon State College campus.

Will Martin is the president of the architectural firm of Martin, Soderstrom and Matteson in Portland. The office building was once a Buddhist temple and the design office fills what was once the temple's main sanctuary. It is from this peaceful environment that building designs flow. According to *Northwest Magazine*, Martin is known in Portland's design community as one of its most flamboyant and unmistakable personalities and he has won many Portland Chapter AIA (American Institute of Architects) Design awards.

Will Martin's credentials are impressive. Born in Sullivan, Missouri, in 1930, he spent three years in the Air Force during the Korean War before going to Paris where he studied at the E'coles D'Art Americaines. He graduated from the University of Oregon School of Architecture in 1957 after flirting with the idea of making painting his profession. Martin has had articles about architecture published worldwide, his paintings and sculptures reside in office buildings, societies, galleries and museums throughout Oregon, and he has been a Visiting Professor of Architecture at such institutions as Washington State University, Oregon School of Design



Rainbow Over Aurora - Watercolor by Willard Martin

and the University of Oregon.

Martin has made a successful marriage of art and architecture; the free and enhancing use of space learned from studying art is integrated into many of his architectural designs. Although architectural designs and renderings follow predictable patterns, Martin's own private watercolors reflect an alternate style of subtlety and sensitivity. At a recent showing of his works at the Hanson Howard Gallery in Ashland, I was struck by the dichotomy. Until viewing his paintings I, too, had been guilty of thinking that an architect is an architect is an architect. Wrong! The great sweeping panoramas of Big Surscapes swept me away with their suggestions and ideas; at once telling me of the huge power and majesty of the area, while allowing me to fill in my own memories and ideas. Certainly not the tight and defined style one would (erroneously) associate with a professional architect. My appreciation increased when I finally met Will Martin. He is an open and questing personality. A delight.

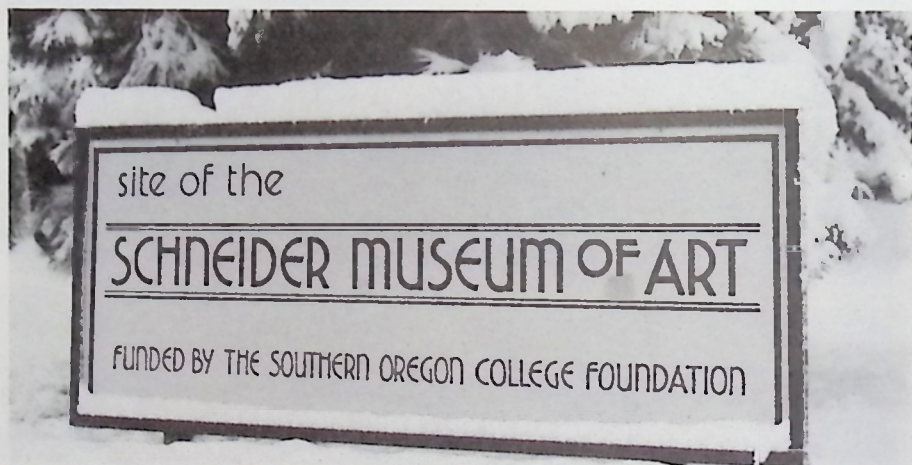
"I never stop learning," he said. "Recently I was asked by a Moslem sheik to design a building for him in the United States. The assignment motivated me to visit 16 Moslem countries and examine their architecture. When I walked into the Maidan-E-Shah Abbas plaza in what used to be Persia," he smiled when he used the anachronistic title in preference to the

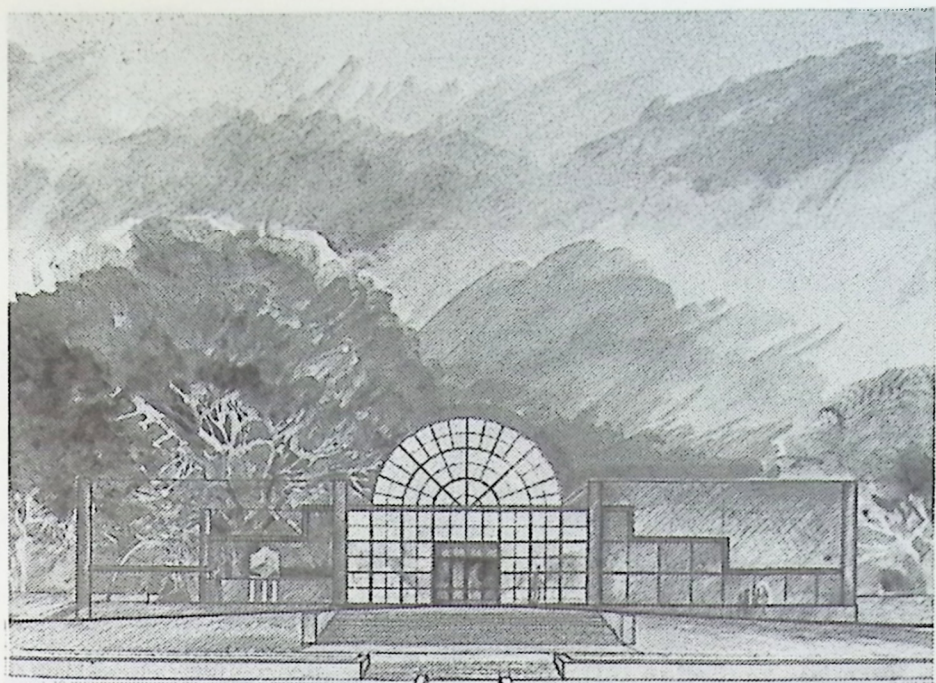
country's modern and grating name of Iran, "that was a moment of wonder for me."

"The plaza and the mosque at its end were supposed to be in a direct line to Mecca, but space didn't allow it. The mosque (known as the Masjid-E-Shah Abbas) was designed in a series of subtle changes so that eventually it did face Mecca and the alteration of direction was imperceptible because of their wonderful use of space and illusion. The main room of worship, although huge, open and vaulted, also gave the impression of being hushed and special. I learned a great deal from that," he continued, "and intend to utilize the lesson when I design a large project on top of Mt. Scott called a 'celebration of the dead.' In all truth," he concluded, "it really will be a celebration of life."

Will Martin is a man who does celebrate life. He lives with his wife, Gail, and their two children in a spacious house in Portland's west hills. When tired of the three-dimensional aspect of architecture, Will indulges in his favorite hobby: flying. An accomplished private pilot, Will owns his plane and enjoys the sense of freedom offered by that pastime. It brings a sensation of being just a little bit closer to God. And it brings that sensation of limitless space so special to Will Martin. In turn, Will Martin brings these qualities down to us mortals in all his works.

The Schneider Museum of Art will be a





case in point. Its design will incorporate the concept of an *agora*; an open court which will be a welcoming point for all visitors. The central reception area, the gallery, and the open sculpture court will boast a facade made of glass (with a false front on top) which, Martin explains, will by day reflect the pastoral campus scenery and, by night, allow those passing by to see inside.

Although the museum's basic funding has come from Bill and Florence Schneider, the museum will need more money before ground can be broken this Spring. The museum is being built *for* Ashland with the idea that it will benefit the city by integrating the art community with the rest of the community. Also, the museum will be an asset for public school children; will be an official gathering place for artists; will encourage visitation by private art collections; will be a learning place for the entire community; and will be a high profile

welcoming point for Ashland visitors. Having as prestigious an architect as Will Martin design the building will also enhance Ashland's status in the art community statewide.

One has the feeling that Will Martin is creating the design for love, not profit. "Every architect wants to build a museum once in his or her life," he says, "and I want to create a jewel for Ashland."

Although response from the community for which this is being built has been sluggish, support has started to increase in recent months. It is interesting to note that two major contributions from art visionaries were received by the Office of Development at Southern Oregon State College in Ashland from as far away as Japan. With a little more help, Ashland will have her "jewel."

Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland.

Puerto Rico: ART FOR THE PEOPLE



Text and photos by Betty LaDuke

Free from the traditional walls of art galleries or museums where one normally goes to see "fine art," mural painting is a popular art form that has developed in Puerto Rico during this past decade. It is commanding the attention of much of the island's three and a half million population as well as the international art community. Rafael Rivera Garcia, or Sonny, as everyone calls him, is a dedicated professional artist who is using his skills to produce art for the people, as well as to promote the people's creative potential for self expression.

In his mid career as a successful easel painter, Sonny made the decision to alter his creative direction. By 1971 "everything small seemed of no consequence." Since then he has devoted himself exclusively to mural painting projects which have transformed the exteriors of public walls and buildings throughout Puerto Rico into a blaze of intense color and form.

At the time of his decision, friends counseled him: "Sonny, you're going to be dead as an artist. Murals, what you're doing now, are slum art. Your reputation is going down the drain. The galleries won't want to sell your work." This well-meant advice did not deter Sonny from his commitment to utilize his art expression for a broader public audience. This new audience includes the dwellers of large, low-income housing projects, the people who attend neighborhood community centers, those who use public bus stops, or the hundreds of thousands who drive daily along the congested San Juan freeways to and from work, where walls and underpasses are interspersed with some of his murals.

Sonny's early interest in art evolved from 1944-1947 as he attended New York City's High School of Music and Art. His family was among the first wave of Puerto Rican immigrants to settle in New York, where his father worked as a postal clerk. In later years Sonny was to reverse this immigration trend by making Puerto Rico his permanent home.

He attended the University of Puerto Rico in 1950 for his undergraduate studies but returned to the United States to attend Columbia Teachers College in 1954 for his Master's degree, and the University of Miami in Florida in 1967 for his Master of Fine Arts degree.

From 1954 until 1970 Sonny had numerous exhibits of his easel paintings. His work was represented by a prominent New York art gallery. He exhibited at New York's Museum of Modern Art, and had one-person shows at the Museum of Modern Art in Miami. Sonny recalls, "My paintings were also in the best galleries of Puerto Rico. I went that route and I never want to go back to that in my life."

Although Sonny began teaching painting, drawing and design at the University of Puerto Rico in 1960, he has simultaneously held other responsible positions for extending and popularizing the arts to a non-elitist audience. This has included: working with the Governor of Puerto Rico as Director of Cultural Programs throughout the country (1976-1983) and initiating a unique art program in the city of Dorado which many now refer to as "the city of murals."

The goal of this multifaceted Dorado cultural program which Sonny currently



Dorado: Puerto Rico, Punto Santa Clara Bus Stop - Mural



Detail from mural: Confrontation of Two Cultures



Dorado: Centro de Maguayo. Community Center Mural

directs is "arte para los barrios" or "art for the people." The historical colonial building, Casa del Rey, serves as Dorado's community center, where free programs for children and adults in painting, ceramics, and crafts, as well as folklore, music, theater, literature and archeology, are held. Adults attend sessions in the mornings from 10 to 12 and in the evenings, while children come in after regular school.

Sonny's interest in mural painting developed in 1970 with his painting students at the University of Puerto Rico.

The exterior campus walls they painted contained primarily abstract images. The first off-campus project was initiated at a low-income public housing project. At first, Sonny and his students stylistically tried to "keep up with the times" by utilizing geometric and pop art imagery for their mural themes. A short time after completion of one of the housing project murals, it was vandalized by the neighborhood people. "They had no appreciation of it."

In those years Sonny also encountered opposition from one of the University deans



Dorado: Punto Cubano Mural

who objected to the mural painting projects and questioned the value of an educational experience that took students off campus: "Is that really academic?"

Women students had never before been seen on the streets painting murals, and they attracted many curious onlookers. Therefore, the Housing Authority, besides preparing the wall and paying for the paint, also had to provide a guard for the students.

Sonny searched for a new thematic approach. It had to be non-political "No blood and guts," yet recognizable and

appealing to a broad public audience. It occurred to him that Puerto Rico's unique Taino heritage with its endless pantheon of super heroes and gods might provide a rich source of imagery. Unlike other Caribbean Islands, the earliest inhabitants, the Arawak Indians survived the period of Spanish colonization and intermarried with the imported African slave population and Spanish colonial rulers. Present-day Puerto Rico is a blend of these three ethnic groups, and much of the Indian heritage has been kept alive in the vocabulary as well

(cont'd on page 44)

The Musician: An Appreciation

by Rashad

The musician is a God-send. Marching on the battlefield of life he raises the flag of victory over human tragedy, pain, and the gamut of suffering encountered by us all. He looks at the wretched condition of world affairs and dies a little bit more at each glance, just as we do. Oh yes, he is a sufferer, but it is very necessary for his work.

The necessity for the musician to experience pain and suffering was summed up nicely by trumpeter Lester Bowie when he was asked recently about another great player, Wynton Marsalis. "Can't wait to hear him when he's 35," Bowie said. "But he's gotta live first. He ain't had and lost a family and that's the way he sounds. He's got all the trumpet practice he needs; he just needs some practice in life. Man, you got to live! You need joy! Tragedy! Feeling!"

The musician translates his life experiences into the precise language of music. What a musician goes through when creating music is very similar to the feelings a woman has during childbirth, and he is similarly elated to finally produce a work that causes so much pain. He tries to think of the right forms and colors and chords in which he can express his music. We are the beneficiaries of their efforts to translate the sorrows and joys of life into music.

They are a unique breed, particularly in the way in which they view simple, ordinary things. For example, a musician will see a wood, which someone else might look at indifferently, with a feeling of deep appreciation—he will think of its beauty, its hidden mysteries, the sounds of animals, and many other associations. He reveals a classical depth of perception, and this characteristic explains how musicians are able to dissect the wonder of nature and life in order to create beautiful music that speaks with such clarity and beauty.

The Bible says, "In the beginning there was darkness." Nothingness. Now for the musician, it's this "darkness," this

nothingness that lies at the heart of creating music. He tries to extract from sheer nothingness the sounds and melodies that seem the most appropriate to his sacred and innermost emotions. The melody comes from nowhere. It comes out of empty space and is the most invisible thing he has to work with in contrast to the more tangible chords, time signatures, or phrasing.

So after all of this 'soul searching' is completed, how good is the quality of his work? Indeed, it is bound to fluctuate, because the quality of his music depends not only on the musician, but to a certain degree also on circumstances. It depends on the state of his health, his immediate surroundings, and not least, on his mood. This is crucial because more often than not a musician finds himself mostly among people who, even if they do appreciate his music, don't actually understand him. He lives in a world of his own. For example, for stretches at a time Miles Davis would not give interviews and purposely erected walls between himself and his critics and sometimes his public. Even today opinions based on that distance are still being circulated although he has come out of his "retirement." But it must be said that nobody but Davis knew the suffering that the force using his frail body for its vehicle caused him. We can look even deeper and agree that no person can be blamed for taking care of his best personal interests. The key here is the ability to survive; then the quality of the music, though tested, will survive as well.

And finally, a musician has this burning desire to last through his creation. They feel that their work will not die, that it will survive them. And they realize that in this manner they will achieve a form of immortality. This feeling is strong with them, and is one of the driving forces behind their creative output. The musician more or less realizes that his life is not that of the average man, that he is often underrated if not entirely overlooked by others, and that his compensations in life are not in proportion to his achievements. So he places his hopes in a future which might recognize his music. John Coltrane, although esteemed by the appreciative in his lifetime, lived in modest circumstances; his life was plain, and in fact somber. The desire I am talk-

ing about must have been strong in his mind.

To summarize, as a result of the musician being exposed to life's realities, he is able to create the kind of music that brings into focus the magic achieved when life's problems are handled in musical terms. The musician is a medium through which external forces find a temporary home; these forces—suffering, pain, promise, peace, faith—are used by the musician as "fuel" for his creative efforts. They are also unavoidable because he must live and

survive these forces in order to create. And he must create in order to have peace.

Without pain, we can't know joy; without suffering we will not know comfort. One of our greatest friends during our hour of sorrow or time of pleasure will always be the musician, translating these emotions for us into the transcendent language of music.

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REVIEW

Bobby McFerrin *The Voice*

Reviewed by Allen Michie

Ashland, Oregon, saw singer Bobby McFerrin's first solo concert a year ago. The opera houses of Germany, however, are the sites of McFerrin's solo circuses recorded on his latest release on the Elektra/Musician label, *The Voice*. The gamble he took in Ashland has paid off magnificently, with both style and substance.

McFerrin now surpasses Al Jarreau in no-holds-barred, "tightrope-without-a-net" scatting. Jarreau will occasionally tackle a version of "Take Five" in concert, but his solos are often more rhythmic than melodic, and are usually limited to imitations of instruments like drums and congas. McFerrin can imitate the percussion, too, but adds a muted trumpet, synthesizer, backward tape loop, echo and other more indescribable effects. Perhaps no other jazz singer has so much confidence in this technique.

Also unlike Jarreau, McFerrin uses rhythmic figures as his support, not as his entire solo, and frees his six-octave-plus voice to explore melodies and textures in and around his rhythms, all with lightning-fast leaps from melody to accompaniment and from the highest squeaks to the lowest rumblings. The illusion of more than one singer is amazing, and there is music to back up the selections when the novelty wears off.



"Blackbird" by Lennon and McCartney is an excellent example of McFerrin's approach and technique, with its mix of lyrics, rhythmic accompaniment, sound effects and melodic improvisation that creates a hypnotic and unified whole. Other pieces, such as McFerrin's own "El Brujo" and "I'm Alone," are less successful for their lack of harmonic movement—the songs almost never change chords. There is a healthy diversity of material here, from James Brown's "I Feel Good" to Charlie Parker's "Donna Lee" (included, surely for the first time, in a medley with "We're in the Money"). There are several original compositions, "The Music Box" being the most interesting with its attractive childlike melody and almost mystical appropriateness to the solo voice format. Ellington's "A Train" is the showstopper, with 1940's show-biz corn filtered through 1980's synthesizer gibberish.

It has been said that the voice is the ultimate jazz instrument. Any serious consideration of that claim will now have to include the concept and execution of *The Voice*. Thank you, Ashland!

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JSOR GUIDE/FEB 1985/21

NPR: Covering The World's News



National Public Radio's Foreign News Team: (left to right) Assistant Producer Margaret Shea, State Department reporter Katharine Ferguson, Foreign Desk Editor Paul Allen, Diplomatic Correspondent Bill Buzenberg and Associate Producer Cadi Simon.

"It's a small world"—these words are a cliché for most people, but for news organizations, they represent a mandate that is both costly and complicated. For National Public Radio and its member stations throughout the country, covering news from around the world can be even more awesome due to restricted budgets and limited personnel. But they have devised a successful and effective system to bring the highest quality coverage from London, Moscow, New Delhi, Johannesburg, or any other point on the globe, into America's homes, offices and cars.

Central to NPR's foreign news coverage is a team of journalists, headed by Foreign Desk Editor Paul Allen, which monitors events around the world from its Washington, D.C., headquarters. Allen, along with Associate Producer Cadi Simon and Assistant Producer Peg Shea (currently filling in for Simon who is on maternity leave), coordinates all reports about developments abroad for NPR's two award-winning newsmagazines *All Things Considered* and *Morning Edition*. For the U.S. view, they call upon their Washington-based colleagues: Diplomatic Correspondent Bill Buzenberg and State Department reporter Katharine Ferguson.

For overseas coverage, Allen and Simon are in constant touch with Neal Conan, chief of NPR's London Bureau, which is headquartered in the British Broadcasting Corporation's External Services facilities. In

addition to receiving Conan's reports about the United Kingdom and events in Europe, NPR maintains a contractual relationship with the BBC which provides information services, technical support and rebroadcast rights for BBC reports.

Much of NPR's on-the-spot coverage of world events is provided by a group of "stringers," professional free-lance reporters, in most strategic areas overseas.

"We have every important part of the world covered by our stringers except for India and the U.S.S.R., and we are working on that," says Allen. He adds that NPR plans to send Conan and Producer Deborah Amos to the U.S.S.R. soon to prepare reports on the 40th anniversary of the Yalta Conference, the historic event attended by Winston Churchill, Franklin Roosevelt and Joseph Stalin, who decided the post-war fate of Europe. The special segments will air February 4 on *All Things Considered* and *Morning Edition*. Allen hopes that this visit will lead to a greater NPR presence there so "we can help public radio listeners better understand Russia."

"Our system for covering foreign news has matured considerably in the past two or three years," says Allen. "We are very fortunate to have a talented group of full-time reporters and free-lancers who love and understand radio, and are able to use the medium to capture the immediacy and flavor of world events."

NPR Foreign News Reporters:

Bill Buzenberg, diplomatic correspondent, covers the State Department and U.S. foreign policy, with emphasis on Latin America and Spanish-speaking countries.

Neal Conan, London bureau chief, serves as United Kingdom and European correspondent, and specializes in economic and arms control issues.

Katharine Ferguson, State Department reporter, concentrates on the Middle East and Africa, and on population issues.

NPR Stringers Cover The Following Countries and Topics:

Kim Conroy, based in Rio de Janeiro, covers politics in Brazil.

Charles Castaldi reports from Managua on events in Nicaragua, and has covered the U.S. military in Honduras.

Lucy Craft covers political, social and sports events in Japan, recently filling a story from Tokyo about her participation in a Japanese game show.

Lisa Dobbs, filing from France, has covered the government of President Francois Mitterand. Recent stories also include the 40th anniversary of the Normandy Invasion and a profile of political leader Jean-Marie Le Pen.

Julie Frederikse, based in Harare, Zimbabwe, covers the Southern Africa region with reports on political events in South Africa and the "front line" nations of Angola, Tanzania, Mozambique, Zambia and Zimbabwe.

Chris Hedges of the *Dallas Morning News* reports on El Salvador and has covered the trial of accused slayers of American church women, human rights issues and guerrilla military activity.

Richard House files stories from Brazil on financial and political issues.

Dinah Lee is following the future of Hong Kong as it returns to Chinese control, and also reports on Asia and countries of the "Pacific rim."

Jim Lederman reports from Jerusalem about domestic and foreign affairs in Israel, and recently completed a series on the Israeli elections.

Wendy Lin, based in Peking, examines political and social issues in the People's Republic of China, and recently filed stories on economic reforms undertaken by the Central Committee.

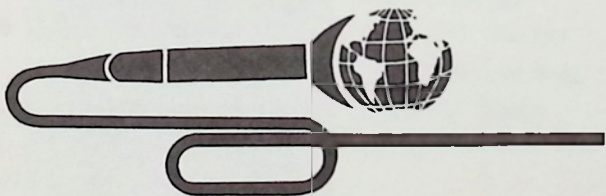
Sylvia Poggioli reports from Rome on politics in Italy. Recent stories include the government's crack-down on the Mafia in Sicily, and changes in the Italian Communist Party since the death of its leader, Enrico Berlinguer.

Eileen Powell covers events in Lebanon and reported on the Beirut bombing of the U.S. Marines barracks.

Julia Preston, a *Boston Globe* reporter who also files stories about Central America for NPR, covered the Salvadoran elections, and reported on the military and political training of Salvadoran guerrillas.

Melody Walker reports from France on various aspects of French life, including the wine-growing industry and the Cannes film festival.

David Welna, based in Buenos Aires, files analyses of political events in Argentina, Chile, Uruguay, and Paraguay. He recently reported on the prosecution of human rights offenders in Argentina and the state of siege imposed by President Pinochet's government of Chile.



PROGRAMS & SPECIALS AT A GLANCE

Twenty-Five Years Later, a Black History Month tribute, focuses on significant contributions of men and women in politics, business and the Hollywood film industry in four *Horizons* programs at 4 pm on Tuesdays beginning this month.

Handeliana, two exciting classical music specials, pays tribute to the immortal George Frederic Handel on the anniversary of his 300th birthday. The specials air Saturday, February 23, at 10 am and 3 pm.

Flea Market celebrates Valentine's Day with singers Lou and Peter Berryman who lament love's strange ways with "Cupid's Trash Truck" and other original songs on Saturday, February 16, at 6:30 pm

Pianist Andre W York's Lincoln Cen special simulcast wi KSYS-TV, channel channel 9 in Reddi at 8:30 pm.

The Fourth Tow 13-part fantasy serie Flanders. Traditiona more advanced tech thesizer update the mystery serial. Tues February 19.

Sunday	Monday	Tuesday	Wedr
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morr
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 Abou
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First
3:00 Detroit Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSO
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Symphony	2:00 Toni Carn
6:00 TalkTalk	4:00 About Books and Writers	4:00 Horizons	3:00 A No
8:00 Just Plain Folk	4:30 Songs Jumping in My Mouth	4:30 Too Busy to Talk	4:00 Stud
10:00 Music From Hearts of Space	5:00 All Things Considered	5:00 All Things Considered	5:00 All T Cons
11:00 Possible Musics	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siski Musi
	9:00 Hitchhiker's Guide	7:00 Musical Offering	7:00 Musi Sele
	9:30 Americans All	9:00 Lord of the Rings	8:30 Simu From Cent
	10:00 Post Meridian (Jazz)	9:30 Don Quixote	9:00 Vinta
		Fourth Tower of Inverness (2/19)	9:30 Lord Wim
		10:00 Fanfare for the Warriors	10:00 Sidra Reco
		10:30 Post Meridian (Jazz)	11:00 Post (Jazz)

ts performs live from New
r for the Performing Arts. A
public television stations
in Medford, and KIXE-TV,
on Wednesday, February 20,

of **Inverness** returns with a
of the adventures of Jack
sound effects coupled with
ology such as the moog syn-
and old tradition of the radio
ays at 9:30 beginning



Singers Lou and Peter Berryman lament love's strange ways in "Cupid's Trash Truck."

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:00 (2/23) Handel Tricentennial
9:45 Women	9:45 Veneration Gap	9:45 BBC Report	9:45 Parents, Taxpayers and Schools
10:00 Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 News	12:00 KSOR News	12:00 KSOR News	10:30 Micrologus
2:00 at	2:00 Music From Europe	2:00 San Francisco Symphony	11:00 Metropolitan Opera
4:00 to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	3:00 Pittsburgh Symphony
5:00 Terkel	5:00 All Things Considered	5:00 All Things Considered	3:00 (2/23) Handel Tricentennial
6:00 mgs	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All Things Considered
7:00 eered	7:00 Santa Fe Chamber Music	8:00 New York Philharmonic	6:00 Pickings
8:00 ou	9:00 Chautauqua!	10:00 American Jazz Radio Festival	6:30 Flea Market
9:00 H Hall	9:30 New Letters On The Air	12:00 Post Meridian (Jazz)	8:30 A Mixed Bag
10:00 Memory on	10:00 Jazz Album Preview		10:30 The Blues
11:00 ast: Live Lincoln (2/20)	10:45 Post Meridian (Jazz)		
12:00 e Radio			
1:00 eeter			
2:00 y			
3:00 on			
4:00 Meridian			

SUNDAY

* by date denotes composers birthdate

7:00 am Anto Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

10:00 am Music From Washington

This concert series highlights rich musical fare from the nation's capitol. Martin Goldsmith hosts this new set of programs recorded on location at Washington's John F. Kennedy Center for the Performing Arts.

Feb 3 Stephen Burns, trumpet, and John Van Buskirk, piano, perform works by composers including Stravinsky, Kennen and Ibert.

Feb 10 Pianist Emanuel Ax, cellist Yo-Yo Ma, and violinist Young-Uck Kim perform trios by Mendelssohn and Brahms.

Feb 17 Harpist Nicanor Zabaleta and guitarist Narciso Yepes perform the world premieres of Hovhannes' Sonata for Harp and Guitar, Opus 374, "Spirit of the Trees"; and Montsalvage's Fantasia for Guitar and Harp.

Feb 24 Pianist Jean-Bernard Pommier performs Schubert's Sonata in A Major, Opus 120; Beethoven's "Appassionata" Sonata, and works by Debussy.

12:00 n Chicago Symphony Orchestra

The nation's best orchestra begins its 1985 Winter season.

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Feb 3 Violinist Itzhak Perlman performs Christopher Rouse's *The Infernal Machine*, Elgar's Violin Concerto in B Minor,

Op. 61 and Rachmaninoff's Symphony No. 2 in E Minor, Op. 27. Conducted by Leonard Slatkin.

Feb 10 Violinist Edith Peinemann performs Weber's *Oberon* Overture, Mendelssohn's Violin Concerto in E Minor, Op. 64 and R. Strauss's *Also Sprach Zarathustra*, Op. 30. Conducted by Klaus Tennstedt.

Feb 17 Piano soloist Cecile Licad performs Schumann's Piano Concerto in A minor, Op. 54 and Symphony No. 9 in C, D. 944 (*Great C Major*)

Feb 24 Piano soloist Annerose Schmidt performs Prokofiev's Piano Concerto No. 1 in D-flat, Op. 10, Siegfried Matthus's Piano Concerto and Dvorak's Symphony No. 8 in G, Op. 88. Conducted by Kurt Masur.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

3:00 pm Detroit Symphony Orchestra

Feb 3 Cellist Lynn Harrell performs Elgar's Cello Concerto, E Minor, Op. 85 and Bruckner's Symphony No. 7, E Major. Conducted by Gunther Herbig.

Feb 10 Violist Henryk Szeryng performs Wagner's Prelude to *Lobengrin*, Act I, Brahms' Violin Concerto, D Major, Op. 77 and Dvorak's Symphony No. 9, E Minor, *From the New World*. Conducted by Gunther Herbig.

Feb 17 Cellist Ralph Kirshbaum performs Tchaikovsky's Francesca da Rimini, Op. 32,

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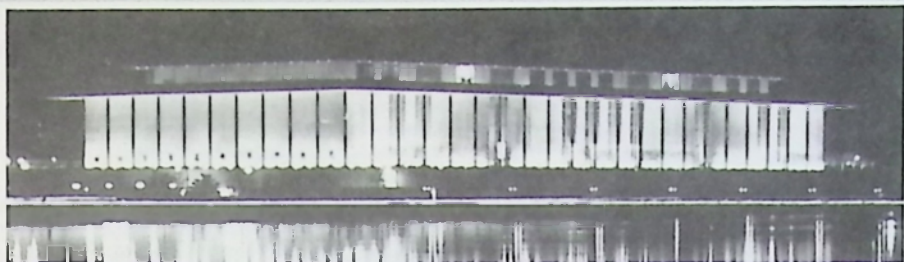
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The famed John F. Kennedy Center for the Performing Arts

Saint-Saens' Cello Concerto, A Minor, Op. 33 and Bartok's Concerto for Orchestra. Conducted by David Zinman.

Feb 24 Pianist Horacio Gutierrez performs Rouse's The Infernal Machine, Elgar's Falstaff, Op. 68 and Brahms' Piano Concerto No. 1, D Minor, Op. 15. Conducted by David Zinman.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm TalkTalk

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *TalkTalk* callers and Galvin discuss such [fictional] topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since December, 1982, the program has hit the front page of *The Wall Street Journal*, the UPI wires, and a half-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. **The number to call is: 1-800-543-1075.**

National funding: Cincinnati Microwave.

8:00 pm Just Plain Folk

Host John Steffen takes a look at four contemporary female folk singers.

Feb 3 Kate Wolf

Feb 10 Cathy Fink

Feb 17 Rory Block

Feb 24 Ferron

10:00 pm Music from the Hearts of Space

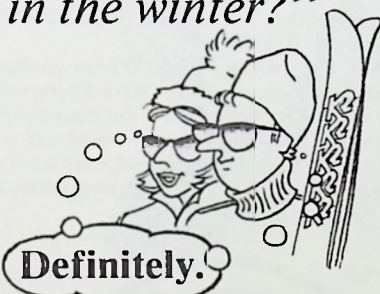
The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill. *Funds for local broadcast provided by Farwest Steel Corporation, Medford.*

11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am Sign-Off

*"Ashland...
in the winter?"*

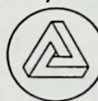


With winter comes skiing at Ski Ashland.

November through April our runs offer excitement, exercise and spectacular scenery for everyone from beginners to advanced skiers.

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you can enjoy night skiing!*

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SKI ASHLAND

Box 220

**Ashland, Oregon 97520
(503) 482-2897**

MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Anto Moridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

* **Feb 4** MOZART: Violin Concerto No. 4 in D

Feb 11 SIBELIUS: Sonatine op. 67, no. 2

Feb 18 TORROBA: "Dialogos" for Guitar and Orchestra

Feb 25 HAYDN: Trumpet Concerto in E

12:00 n KSOR News

2:00 pm Philadelphia Orchestra

Feb 4 Rafael Fruhbeck de Burgos conducts with soloist Earl Wild, piano. William Schuman's *New England Tryptich*, the *Rhapsody on a Theme of Paganini* by Rachmaninoff, and the Symphony No. 6 in D minor, Op. 74, *Pathtique*, Tchaikovsky.

Feb 11 Dennis Russell Davies conducts Beethoven's Mass in C, Op. 86 and Symphony No. 8 in F, Op. 93. Soloists in the Mass include soprano Raili Viljakainen, mezzo-soprano Milagro Vargas, tenor Leo Goeke and baritone Lesley Guinn. The Saratoga Chorus is directed by Brock McElheren.

Feb 18 Riccardo Muti conducts two works by Franz Liszt: *Totentanz* and the Piano Concerto No. 2 in A with soloist Michel Campanella. Also in the program is the *Symphonie Fantastique* by Berlioz.

Feb 25 Klaus Tennstedt conducts the Violin Concerto No. 1 in G minor, Op. 26 by Bruch, and the Symphony No. 7 in E by Bruckner. Violinist Elmar Oliveira solos.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Feb 4 Vassili Aksynov author of *The Burn*, a surrealistic satire of Soviet life, is featured on today's program.

Feb 11 To Be Announced

Feb 18 To Be Announced

Feb 25 To Be Announced

4:30 pm Songs Jumping In My Mouth.

Local broadcast funded by a grant from the Oregon Education Association

Feb 4 Word Play Funny, favorite, and mispronounced words and their origins lead to a contest between Fe-Fy Fly and Hootenanny Granny.

Feb 11 Rhythm and Rhyme

Feb 18 I Am What I Eat

Feb 25 Past Present Frogs

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.



If you heard it on:

Ante Meridian

First Concert

Siskiyou Music Hall

Post Meridian (Jazz)

Possible Musics

The Blues

Call us for your favorite music.

HOME AT LAST RECORDS

23 S. 2nd St. Ashland, Oregon (503) 488-0045

6:30 pm Siskiyou Music Hall

- * **Feb 4** BRUCKNER: Symphony No. 8
Feb 11 MOZART: Symphony no. 36 "Linz"
Feb 18 FRANCK: Trio in F-sharp minor
Feb 25 BEETHOVEN: String Quartet in F,
Op. 59, No. 1

9:00 pm Hitch-Hiker's Guido to the Galaxy

The most popular radio drama ever broadcast by the BBC returns to poke fun at contemporary social values and the science fiction genre. A 12-part series.

Feb 4 Arthur Dent learns that Earth was created by Mogratheans and run by mice. In the meantime, his hitch-hiking companions are confronted with a powerful and highly improbable force that threatens their lives.

Feb 11 Arthur Dent, having been sent to find the Ultimate Question of life, The Universe and Everything, finds himself cornered by two Humane Cops who, it turns out, aren't really that humane.

Feb 18 Fleeing from enemy battle cruisers, hero Arthur Dent finds himself stranded on his home planet 2 million years before its destruction by the Vogons.

Feb 25 In search of the mysterious Mr. Zaniwhoop, Zaphod is captured by the Frog Star Fighters, who take him to the most evil place in the galaxy.

9:30 pm Americans All

A 26-part series of dramas highlighting the lives of some of America's spirited and courageous individuals. Produced by Hinman Brown, creator of the CBS Radio Mystery Theater. Screen star Charlton Heston hosts.

Feb 4 The Story of Edgar Allen Poe The tragic tale of the American master of gothic horror is recounted by the physician who was at his deathbed.

Feb 11 The Story of Harriet Beecher Stowe Actress Kim Hunter stars as the author whose book "Uncle Tom's Cabin" changed the conscience of the nation and helped fuel the abolitionist movement.

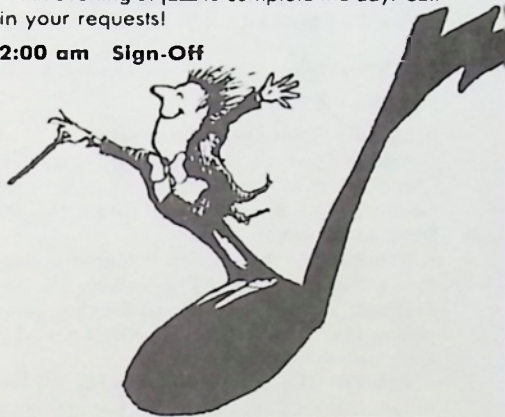
Feb 18 The Story of John Marshall This portrayal of the country's first Supreme Court justice reveals his important role in developing basic doctrines of American jurisprudence.

Feb 25 The Story of Abby Smith and the Cows Before the advent of the Women's Suffrage movement, two spinsters in a small Connecticut town refuse to pay taxes—arguing taxation without representation—and their cows become the center of controversy.

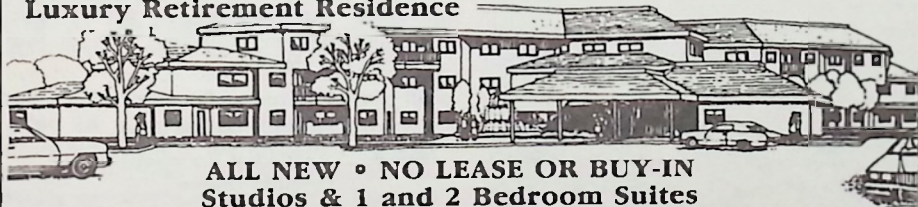
10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off



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TUESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

6:35 am Tips of Monetary Interest. Russ Dale, broker and investment counselor, explains the sometimes bewildering world of investing. This weekly commentary during Morning Edition will be of interest to the beginning and expert investor.

7:00 am Anto Morildan

7:50 am Community Calendar
9:15 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

Feb 5 AVISON: Concerto Grosso no. 8 in E minor

Feb 12 PLOG: Four Concert Duets

* **Feb 19** BOCCHERINO: String Quintet in A op. 48, no. 6

* **Feb 26** BRIDGE: Phantasie Trio in C Minor

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Feb 5 Christoph von Dohnanyi conducts Chorus in Schoenberg's "Jacob's Ladder" and Strauss' "Also Sprach Zarathustra," Op. 30 Directed by Robert Page

Feb 12 Violinist Edith Peinemann performs Dvorak's Scherzo Capriccioso, Op. 66, Pfitzner's Violin Concerto and Brahms' Symphony No. 2 in D, Op. 73. Conducted by Christoph von Dohnanyi.

Feb 19 The Chorus performs Faure's Requiem, Op. 48, Delius' "Cynara" and Poulenc's "Stabat Mater." Robert Page conducts.

Feb 26 Daniel Majeske, violinist, Stephen Gebber, cellist, John Mack, oboist and George Goslee, bassoonist, perform Haydn's Sinfonia Concertante in B flat, Op. 84 and Symphony No. 10 in E, Op. 93 by Shostakovich. Conducted by Simon Rattle.

4:00 pm Horizons

A documentary series which explores major issues and concerns of minorities, women, children, the elderly and other groups.

Feb 5 The Native Hawaiians: Turning The Tide: Native Hawaiians reveal their struggle to preserve their culture and regain traditional lands.

Feb 12 Twenty-Five Years Later: The Black Family Sound portraits of Black families from all income levels who discuss social attitudes, support networks and lifestyles.

Feb 19 Twenty-Five Years Later: Blacks in Politics Georgia Sen. Julian Bond, former Congresswoman Shirley Chisholm and others discuss obstacles Black Americans have overcome to achieve political success.

Feb 26 Twenty-Five Years Later: Blacks in Business Black business leaders candidly discuss the economic challenges and problems which face aspiring entrepreneurs.

4:30 pm I'm Too Busy To Talk Now: Conversations With American Artists Over 70 A series of 13 half-hour interviews that explore the relationship between aging and creativity.

Feb 5 John Huston, 77 year-old filmmaker, living quietly and simply in Puerto Vallarta, Mexico, continues to create films in spite of deteriorating health. His passion for good literature inspires new screen plays and his determination to make them a reality keeps him "young inside."

Feb 12 Josephino Milos, 73, is respected as a poet and has had a life of satisfaction from teaching both writing and appreciation of literature. Although crippled permanently in her youth by childhood arthritis, she has inspired many by example and in her published work.

Feb 19 Norman Corwin, teacher, author, playwright and honored radio dramatist of the 1940's, is now 75 years old. He talks about the development of his craft and the rewards and continuing challenges to the mature writer.

Feb 26 John Cago, 74, a composer with monumental stature in the world of music, discusses the source of his artistic inspiration and the constant changes that influence his lifestyle.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb 5 JOACHIM: Variations on an Original Theme

Feb 12 SAINT-SAENS: Piano Concerto no. 2

Feb 19 BACH: Concerto in C for Three Claviers

Feb 26 TCHAIKOVSKY: Serenade for Strings

7:00 pm A Musical Offering: Authentic Instruments and Interpretations

Performances and conversations with members of outstanding early music ensembles highlight this 13-part series.

Fob 5 Ton Koopman, playing the harpsichord and virginal, offers works by Sweelinck, Byrd, Couperin and Albeniz.

Fob 12 The Smithsonian String Quartet performs works by Boccherini, Schubert and Haydn.

Fob 19 The Smithsonian String Quartet performs quartets by Mozart and Haydn, including the latter's "Sunrise" Quartet.

Fob 26 The Sequentia Ensemble performs a concert entitled "Love and Lamentation in Medieval France."

9:00 pm The Lord of the Rings

A 26-part adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of Middle Earth. Produced by the British Broadcasting Corporation with introductions by Tammy Grimes.

Fob 5 The Window on the West Aragorn, a royal heir, takes the dreaded Path of the Dead while Faramir warns Frodo not to follow Gollum to Mordor.

Fob 12 Minas Tirith Frodo and Sam near the end of their terrible journey to Mordor.

Fob 19 Sholob's Lair The treacherous Gollum leads Frodo and Sam into a deadly trap.

Fob 26 The Siege of Gondor Denethor, the Steward of Gondor, relinquishes his defense of the city to Gandalf.

9:30 pm Don Quixote Do La Mancha

The legendary hero who dared to dream the impossible in a six-part dramatization of Book 1 of Miguel de Cervantes' masterpiece.

Fob 5 The Knight Decolored While Don Quixote does penance for his mythical lady love, his friends concoct a plot to lure him back to the inn.

Fob 12 Llos and Fables Don Quixote incurs the wrath of the local police—but is spared punishment when the Curate and Barber entice him to come home. (This concludes the series.)

9:30 pm The Fourth Tower of Iwerness

Fob 19 Three Towers of Iwerness Jack Flanders sees a mysterious fourth tower rising above his aunt's mansion and encounters her other-worldly guests.

Fob 26 The Jukobox Mystery A seductive siren named Madonna Vampira leads Jack to a hidden jukebox—but the price of playing the Wurlitzer of Wisdoms is too high

10:00 pm Fanfare for the Warriors

A new four-part series from National Public Radio premiering in February, Black History Month, examines the impact on black jazz musicians of their military experiences from World War I through the Vietnam War. Highlighting the series are archival and recent recordings, as well as interviews with some of the musicians, their families, historians and military personnel.

Fob 6 World War I The first presentation explores the patriotic impulses that led established Black jazz artists, such as bandleaders James Reese Europe and Tim Bryan, to enlist in the armed forces, and the impact of their music on post-war Europe.

Fob 13 World War II Featured are "V-disc recordings" by Black musicians, like saxophonist Lester Young and trumpeter "Buck" Clayton, who recall the draft and segregation in the service.

Fob 20 The Early '60's Black musicians, including trumpeter/composer Olu Dara and saxophonist Hamiet Bluiett, and others examine integration of the military and opportunities for a musical education.

Fob 27 The Shadow of Vietnam Saxophonist Henry Threadgill, coronetist Butch Morris and trumpeter Baikida Carroll discuss the war experience and its influence on their music.

10:30 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



Fanfare for the Warriors

W E D N E S D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am About Women

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Featured works on compact discs.

Feb 6 BARTOK: Esquisses, Op. 9

Feb 13 MENDELSSOHN: Violin Concerto in E minor, Op. 64

Feb 20 BEETHOVEN: Piano Trio No. 7 "Archduke"

Feb 27 FASCH: Sinfonia in F minor, K. 608

12:00 n KSOR News

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Local broadcast funded with a grant from Citizens Financial Services, Medford.

Feb 6 Hermann Prey, baritone, and Helmut Deutsch, piano perform works by Brahms.

Feb 13 Ani Kavafian, violin; Ida Kavafian, violin & viola; and Jonathan Feldman, piano, perform Mozart's Duo for Violin and Viola in B-flat, K. 424 and Moszkowski's Suite for Two Violins and Piano in G minor, Op. 71

Feb 20 The Academy of St. Martin-in-the-Fields Octet performs Shostakovich's Two Pieces for String Octet, Op. 11 and Mendelssohn's Octet in E-flat, Op. 11.

Feb 27 Sergiu Celibidache conducts the Symphony Orchestra of the Curtis Institute of Music in Rossini's Overture to La Gazza Ladra and Debussy's Iberia.

3:00 pm A Noto To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Funded by Anonymous Listeners in Ashland

Feb 6 Gershwin: An American in Paris Host Roland Nadeau examines several Gershwin instrumental works, including the popular "An American in Paris."

Feb 13 The Boston Symphony Orchestra Chamber Players Members of the Boston Symphony Orchestra Chamber Players join host Roland Nadeau in musical illustrations demonstrating their ensemble's versatility.

Feb 20 The Music Shelf Host Roland Nadeau performs the radio premiere of Reginald Hache's arrangement of Debussy's suite, "The Children's Corner."

Feb 27 Throo in Throo: Dances by Chopin Host Roland Nadeau explores three dance genres used extensively by Chopin: the mazurka, polonaise and waltz.

4:00 Studs Torkol

Acquisition funded by Casa del Sol, Ashland

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb 6 ROMERO: Suite

Feb 13 HAYDN: Symphony No. 96 "Miracle"

Feb 20 SCHUMANN: Sonata in A minor for Violin and Piano

Feb 27 MOZART: Fantasia in F minor, K. 608

7:00 p.m.

Music Memory Feature

Each week during the school year, Siskiyou Music Hall will play a special classical music selection for the listening and learning pleasure of elementary school students in the KSOR listening area. This is a cooperative effort of area music teachers and KSOR. Featured this month:

Feb 6 Ellington: "Subtle Lament"

Feb 13 Purcell: *Dido and Aeneas*: "Dido's Lament"

Feb 20 Bach: *Suite No. 3 in D Major*: "Air" and "Gigue"

Feb 27 Stravinsky: *Rite of Spring*:

Funds for local broadcast provided by Tim Cusick, Realtor Hampton Holmes Real Estate, Ashland

**8:30 pm February 20
Simulcast Special with
KSYS and KIXE**

KSOR will present another in a series of simulcast concerts with public television. This concert will feature a recital by the world-renowned pianist Andre Watts, live from New York's Lincoln Center for the Performing Arts. The video portion can be seen on KSYS-TV, channel 8 in Medford, in Siskiyou County via KIXE-TV, channel 9 in Redding. The audio portion can be heard in full-fidelity stereo on KSOR.

Vintage Radio and Lord Peter Wimsey will be pre-empted. Sidran on Record will begin at 10:30 pm.

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

When a corpse, wearing only a golden pince-nez, is found in the bathtub of a respectable Battersea architect, the dapper detective Lord Peter Wimsey is summoned to solve the mystery in this eight-part dramatization of the Dorothy L. Sayers classic, *Whose Body*.

Feb 6 Bunter Brings A Letter An unsuspecting medical student helps Lord Peter fill in the mystery's missing links.

Feb 13 The Morning After Further family complications arise when Lord Peter learns that his assailant could have become his brother-in-law.

Feb 20 Mudstains and Bloodstains Attempting to clear his brother of murder charges, Lord Peter uncovers some unusual clues.

Feb 27 The Diamond Cat Lord Peter searches for the owner of a lady's diamond trinket left at the scene of the crime.

10:00 pm Sidran on Record

Famed pianist-composer-singer Ben Sidran keeps track of dizzying new trends in the jazz world for this new 13-part series. Each program introduces new discs and features with artists and record producers.

Feb 6 Stanley Jordan demonstrates his "touch sensitive" style of two-handed guitar soloing, and previews his first major record release.

Feb 13 Saxophonist David Murray demonstrates his avant-garde technique.

Feb 20 Guitarist Steve Kahn discusses his famous studio sound, heard on the David Letterman program and on Steely Dan albums, as well as on his recent release "Casa Loco."

Feb 27 Bassist Jamaaladden Tacuma provides insight into his advances on the new jazz/funk synthesis and talks about the harmelodic theories of the legendary Ornette Coleman.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

Chata is for Sweethearts

Join us on Valentine's Day!
We'll be re-opening February 12
with some new and unusual
menu items along with your old
favorites. Bring your sweetheart
to Chata, we'll make your
Valentine Dinner an event
from the heart!

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THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

Funding for broadcast is provided by Royal Oak Retirement Residence, Medford

10:00 am First Concert

Feb 7 DVORAK: Symphony No. 9
"From the New World"

Feb 14 TCHAIKOVSKY: Romeo and Juliet Overture-Fantasy

* **Feb 21** DELIBES: Sylvia (complete ballet)

Feb 28 DEBUSSY: Sonata for Flute, Viola, and Harp

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras. This month's programs are from the Berlin Philharmonic Festival.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Feb 7 Seiji Ozawa conducts the world premiere of a viola concerto by Betty Muller-Siemens with soloist Wolfran Christ; Bach's Fifth Brandenburg Concerto; and Messiaen's "L'oiseaux exotiques" with pianist Mitsuko Uchida.

Feb 14 Alexander Rahbari conducts the world premiere of "Symposion" by Jannis Vlachopoulos, Theodorakis' Piano Concerto with soloist Cyprien Katsaris, and Xenakis' "Polla To Diana."

Feb 21 Gary Bertini conducts Webern's Passacaglia for Orchestra, Opus 1; Liszt's Second Piano Concerto with soloist Krystian Zimmerman; and Strauss' "Also Sprach Zarathustra," Opus 30.

Feb 28 Lorin Maazel conducts an all-Serge Prokofiev program, including his first symphony and excerpts from the ballet "Romeo and Juliet," as well as two suites: "Lieutenant Kije" and "Love for Three Oranges."

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by the Golden Mean Bookstore of Asbland.

Local transmission funded by grants from: Doctors Marc Heller and John Kalb of the Siskiyou Chiropractic Siskiyou Clinic, Asbland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guajuato Way, Asbland.

Feb 7 Country Business with David Hoffman From the seacoasts to the heartland of middle America, a new migration is occurring. People in cities are relocating to rural areas and creating new life—and work-styles to match. David Hoffman is a living example of this phenomenon, having built Varied Directions, in Rockport, Maine, into one of the most successful independent film-making companies in America. Besides demonstrating a new entrepreneurial spirit, an examination of values emerges including insights about cooperative living, shared values and vision, personal friendship, extended family, creating mutual support systems, and more. This is a "must listen" for those contemplating or actually creating an ex-urban existence.

Feb 14 Yogafire with B.K.S. Iyengar. "Yoga is the most powerful force in the world," according to Iyengar, the most renowned yoga master to emerge from India in this century. He relates the practical benefits of yoga as a healing art. Intense, energetic and articulate, Iyengar's presence belies his 66 years. He describes himself as "liquid hot iron," and provides considerable evidence to support the benefits of yoga practice.

Feb 21 Self-Knowledge with Nathaniel Branden The times demand that we know ourselves more completely than ever before, according to Branden, a pioneer in the field of self-esteem and personal transformation. He speaks about "living with integrity" in which the individual thinks and acts independently, loving one's own life in the process. Branden is director of the Biocentric Institute in Los Angeles, California and the author of *Honor the Self* (Jeremy Tarcher, Inc. 1984) and *If You Could Hear What I Cannot Say* (Bantam, 1983).

Feb 28 Tales of Tibet with John Avedon In this dialogue the poignant and provocative story of Tibet since the Chinese Communist invasion unfolds. Exemplifying the non-violent approach to conflict resolution, the

Tibetan people have demonstrated resilience and restraint in the face of an unparalleled devastation of their country. Avedon, the author of *In Exile From the Land of Snows* (Alfred Knopf, 1984), reveals facts never before made known about the State of Oracle of Tibet, the destruction of more than 6,000 monasteries and temples, the imprisonment of 10 million people in the Chinese *gulags* and the inspiring story of the Tibetan exiles who have been able to preserve their cultural heritage.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Feb 7** RAVEL: Sonate posthume
Feb 14 VEJVANOVSKY: Serenade
Feb 21 ARNOLD: Little Suite No. 2
Feb 28 VIVALDI: Oboe Concerto in C, RV. 450

7:00 pm Santa Fe Chamber Music Festival

A 13-part series from the Twelfth Annual Festival. On-location sound portraits of Santa Fe's artistic and cultural life are blended with world-class performances ranging from chamber ensemble classics to the world premiere of an electronic tour-de-force.

Feb 7 Harpsichordist Kenneth Cooper, violinist Ani Kavafian and flutist Marya Martin are among the musicians performing works by Scarlatti, Shostakovich and Bach.

Feb 14 Violinist Nina Bodnar, oboist Allan Vogel and cellist Timothy Eddy are among the musicians performing works by Bach, Mozart, Janacek and Mendelssohn.

Feb 21 Violinist Laurie Smukler, violist Toby Appel and pianist Ursula Oppens are among the musicians performing works by Beethoven, Smetana and Schubert.

Feb 28 The Mendelssohn String Quartet, pianist Edward Auer and violinist Daniel Phillips are among the musicians performing works by Harbison, Schumann, Bridge, Dvorak and Schubert.

9:00 pm Chautauqual

Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival host. Each creates an excursion into the literary arts with known and not-so-well-known authors.

9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by New Letters Magazine, the program hosts talk with poets, artists, and writers, with readings of their works.

Feb 7 Megan Terry The Obie winning playwright and author of more than 40 plays (including the first rock musical, *Biet Rock*) discusses her life in the theater and reads collected dialogues from the sexual revolution, *Couplings and Groupings*.

Feb 14 William Stafford A winner of the National Book Award, Oregon's Poet Laureate, and that rare creature known as the happy poet, Stafford reads from his many volumes of poetry, including his latest, *A Glass Face in the Rain*.

Feb 21 Edward Morin Michigan poet and author of *The Dust of Our City*, Morin reads and sings his poems.

Feb 28 Readings from New Letters, Volume 51 No. 2. *New Letters* magazine shares its goal of bringing the best of contemporary writing, from both known and unknown writers, to the broadcast possible audience.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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"Champagne to Cognac"



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FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Feb 1 VIVALDI: The Four Seasons (Winter)

Feb 8 SCHUMANN: Three Romances for Oboe and Piano

Feb 15 RESPIGHI: Pines of Rome

Feb 22 H. STEVENS: Sonata for Trombone and Piano

12:00 n KSOR News

2:00 pm San Francisco Symphony A 26-week broadcast series of concerts by the San Francisco Symphony, under the direction of Edo de Waart. **Began January 11.**

Feb 1 Edo de Waart conducts Mozart's "Eine kleine Nachtmusik", Bartok's Violin Concerto No. 1, Kyung-Wha Chung, violin soloist; and Elgar's Symphony No. 1.

Feb 8 Kurt Masur conducts Mozart's Piano Concerto in C minor, K. 491, Andras Schiff soloist, and Bruckner's Symphony No. 7.

Feb 15 Edo de Waart conducts Liadov's "Kikimora"; Rachmaninoff's Piano Concerto No. 3, Zoltan Kocsis, soloist; Session's Symphony No. 6; and Wagner's Prelude and "Liebestod" from "Tristan und Isolde".

Feb 22 Herbert Blomstedt conducts Schubert's Symphony No. 7, "Unfinished"; Berg's Violin Concerto, Gidon Kremer, soloist; and Beethoven's Symphony No. 5.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings & Loan.

Feb 1 Pianist McCoy Tyner displays his prodigious solo technique in "Lazy Bird" and duets with McPartland in "Take the 'A' Train."

Feb 8 Entertainer and writer Steve Allen demonstrates his versatility as a jazz musician in "Stars Fell on Alabama" and "Ghost of a Chance," then joins McPartland for a duet of "You Can Depend on Me."

Feb 15 International jazz star Monty Alexander brings his exciting rhythmic playing to solos of "Jamento" and "Close Enough for Love," and teams with McPartland for "The Shadow of Your Smile."

Feb 22 The versatile Albert Dailey displays his inventive sense in solos of "If You Could See Me Now" and his own "Indecision," and then joins McPartland for "Night in Tunisia."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb 1 BEETHOVEN: Piano Concerto No. 5 "Emperor"

Feb 8 BRITTEN: Phantasy Quartet, Op. 2

Feb 15 R. STRAUSS: Don Quixote

Feb 22 C.P.E. BACH: Trio in B minor

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8:00 pm New York Philharmonic

Feb 1 Zubin Mehta conducts Brahms' Variations on a theme by Haydn, Op. 56a, Strauss' Concerto in D for Oboe (Joseph Robinson, Oboe), Gliere's Concerto for Horn in B-flat (Philip Myers, Horn) and Ravel's Bolero.

Feb 8 Erich Leinsdorf conducts Mozart's Symphony No. 35 in D, K. 385 "Haffner"; Liszt's Piano Concerto No. 1 in E flat (Ken Noda); Wagner's prelude to *Tristan und Isolde* and "Ride of the Valkyries; and Ravel's *La Valse*.

Feb 15 Hans Werner Henze conducts Henze's "Iristan", Preludes for Piano, Tape and Orchestra and Krzysztof Penderecki conducts Penderecki's Symphony No. 1 (N.Y. Premiere).

Feb 22 Zubin Mehta conducts Ulysses Kay's "Chariots," Orchestral Rhapsody; Schumann's Symphony No. 4, D minor, Op. 20; and Elgar's Concerto for Violin and Orchestra, B minor, Op. 61 (Pinchas Zukerman, Violin).

10:00 pm American Jazz Radio Festival

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

Feb 1 **Now Music Distribution Benefit Concert and Steve Smith Band** Pianist Carla Bley's harmonious ensemble and drummer Steve Smith's explosive band highlight this program.

Feb 8 **Coronetist Nat Addorley's All-star Quintet** presents a melodic set of standard and original compositions in this program.

Feb 15 **Guitarist Kevin Eubanks** teams up with his trombonist brother Robin and other outstanding musicians for an evening of electric jazz.

Feb 22 **Toots Thielemans** strums guitar, plays harmonic and entertains with his acclaimed and uplifting quartet.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



Pinchas Zukerman

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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Dwight Roper is your host.

February 23 GEORGE FREDERIC HANDEL TRICENTENNIAL

KSOR will celebrate the 300th anniversary of the birth of George Frederic Handel with two special broadcasts from National Public Radio.

9:00 am Suites 1, 2, and 3 from *The Water Music*, performed by the St. Louis Symphony, Leonard Slatkin, conducting; and the Overture to the "Occasional" oratorio, performed by the Handel Festival Orchestra, conducted by Stephen Simon.

3:00 pm The American premiere performance of Handel's 1708 *Serenata Acti, Galateo, e Polifemo*. Stephen Simon conducts the Handel Festival Orchestra with soloists Linda Mabbs, Hilda Harris and Richard Crist. Simon also conducts a performance of the overture to *Il Pastor Fido*.

Pre-empts Pittsburgh Symphony

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

Feb 2 Bailey's Backings Mildred Bailey recordings with an emphasis on the variety and quality of her accompanists.

Feb 9 A British Look at Lunceford Some Jimmie Lunceford big band recordings as chosen by a British writer in *Jazz on Record*.

Feb 16 Pre-empted by early Metropolitan Opera air time.

Feb 23 Wingy Manone Illustrative recordings from sessions led by the New Orleans-born trumpeter.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

38/KSOR GUIDE/FEB 1985



Fred Calland helps celebrate George Frederic Handel's 300th birthday.

11:00 am Metropolitan Opera

The 45th season of great performances live from New York.

National funding by Texaco, Inc.

Feb 2 Othello by Verdi. James Levine conducts Margaret Price, Jean Kraft, Placido Domingo, Sherrill Milnes, William Lewis and Gwynne Howell. **Ends 2:50 pm.**

Feb 9 La Boheme by Puccini. Placido Domingo conducts Catherine Malfitano, Marilyn Zschau, Luis Lima, Brian Schexnayder, John Cheek, Vernon Hartman and Renato Capecchi. **Ends 1:50 pm.**

Feb 16 Lohengrin (begins at 10 am) by Wagner. James Levine conducts Anna Tomowa-Sintow, Eva Marton, Placido Domingo, Donald McIntyre, Brent Ellis and Aage Haugland. **Ends at 2:30 pm.**

Feb 23 Eugene Onegin by Tchaikovsky. Neeme Jarvi conducts Kay Griffel, Leo Nucci, Misha Raitzin and Simon Estes. **Ends 2:35 pm.**

3:00 pm Pittsburgh Symphony Orchestra

Twenty-six concerts led by Andre Previn during the 1983-84 season (before he moved to the Los Angeles Philharmonic), and a stellar roster of guest conductors. Lively intermission highlights on the orchestra, artists, and featured works.

Feb 2 Herbert Blomstedt conducts Beethoven's Violin Concerto in D Major, Opus 61, with soloist Henryk Szeryng, and Brahms' Symphony No. 4 in E Minor, Opus 98.

Feb 9 Herbert Blomstedt conducts Beethoven's Violin Concerto in D Major, Opus 61, and Brahms' Symphony No. 4 in E.

Feb 16 Herbert Blomstedt conducts Haydn's Symphony No. 102 in B-flat Major, and Reger's "Variations and Fugue on a Merry Theme of Hiller," Opus 100.

Feb 23 Michael Lankester conducts Prokofiev's Piano Concerto No. 3 in C Major, Opus 26, with soloist Byron Janis; and Bruckner's Symphony No. 9 in D Minor.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

Funds for local broadcast provided by Tru-Mix Construction Company, Medford.

6:00 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen.

6:30 pm Flea Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

Feb 2 The Laketown Buskers, a jug band featuring vocalist Barbara Silverman, jam with assorted musical hardware, including wash tub and scrub board.

Feb 9 In their first appearance on U.S. radio, the French-Canadian group La Bottine Souriante perform Cajun and Western European music, as well as Acadian dance melodies.

Feb 16 Art Thieme hosts a musical Valentine's Day celebration, featuring singers Lou and Peter Berryman, whose humorous songs include "Cupid's Trash Truck," and ensemble Ira Rose 'n' Riff Raff.

Feb 23 Jethro Burns—well-known mandolinist and former half of the famous Homer and Jethro country comedy team—is featured in this program hosted by Larry Rand.

8:30 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:30 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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The Shingle Cutter

by Leroy Coppedge

The beat-up 30-year-old flat-bed truck lurched to a stop on the steep hill. It was on a deeply rutted dirt road gouged out of the forest that no other vehicle but logging trucks had been on in probably three weeks. The choking dust that the driver's slow climb had been staying ahead of enveloped Alvin and me who were riding in the open on the back. Scattered on the splintered wooden bed were the saws, our personal gear for a month's stay, and the other tools needed to cut shingle blocks from downed redwood trees. I knew immediately what must be wrong because in the three summers that I had been working for him, Guy never stopped his "granny-gear" ride on the up-grade except for one thing and one thing only.

The driver's door flew open while the motor coughed and wheezed its last gasp (the passenger's door was wired closed anyway) and a tall thin man dressed in bib overalls, and with graying hair sticking out the sides of his frayed straw hat, jumped to the ground. Only the top two eyelets of his heavily worn lace-up boots showed above the powdery milled-flour like dirt.

"Give me the shovel, Alvin, and be quick about it boy!" Guy shouted in a whisper, the tobacco spittle spraying off his bottom lip as it often did when he was very angry.

When the truck had stopped so suddenly, Alvin had fallen forward and conked his nose on the rear window of the truck canopy. He knelt there on the flat-bed with his eyes watering so bad he couldn't talk.

"Quit your sniveling and give me the god-damned shovel before it gets away, you young fool!"

I looked at Alvin fumbling for a shovel. I looked down at Guy. All the wisdom of my fourteen years mustered when I noted the particular raised eyebrow look that revealed most of the white around his snarling blue eyes. That wisdom directed me to grab the shovel and throw it down into the dust as quickly as I could move.

Guy bent over at the waist and picked up the shovel in his right hand in a typically fluid movement that made people laugh out loud when they learned that he was 67-years old. I watched him lope around the front of the truck with the shovel held up high above his head. He ran with a gait that belied his fine and rugged muscular movements with a chain saw, axe, and splitting wedges. He ran like a clod-hopper, his long spindly legs spinning like twin windmills.

"Go on and try to get away! Slither as fast as you can, you slimy diamond-backed bastard!" He screamed as he scrambled down the steep bank on the right side of the truck. His voice took on a high pitch like a frightened mother bird. "Don't you rattle at me, you spineless abomination!"

Neither Alvin nor I had seen the snake—Alvin because his eyes were watering so bad from his conk on the nose, and me because I was struck dumbfounded. We both knew what was in store for the rattler when Guy finally cornered it. The summer before he had killed four of them in the same way and the summer before that, five. Run it down until it was trapped and tried to coil, and then pound it to oblivion with the back of the shovel. Then cut off the head and rattle with two strokes, dig a hole, dump the head into the hole, cover it, bring the rattle back to the truck and put it in the glove box, and drive on toward the downed redwood trees as if not a thing had happened.

Leroy Coppedge moved to Ashland from Monterey, California, with his wife, Teri, and two sons in 1983 to open a consulting mechanical engineering firm. While in Ashland, he has completed four plays and several short stories. He is currently rewriting a novelette.

The Artist

Remembering you,
tiny stars on blue satin appear,
a dress you wore for dancing.
Soft curls flocked
around your fairness
tainted with rose.
Your eyes sparkled wise
like crystal streams
full of moon.
Remembering then,
a sunny loft.
As bare wood floors
caught the falling color
from your brush,
rope incense burned sweetly
in the abalone shell.
Sipping lemoned water
you listened,
patient as a candle.
Remembering now,
a ring you left to me,
a flower with
six opal pedals
around a diamond star.

-Wendy Wurster

Wendy Wurster, now living in Charleston, Oregon, attended school in California, Canada, and England before graduating from Bandon High School in 1976. She is studying creative writing at Southwestern Oregon Community College.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/FEB 1985/41

Nautilus/Conch

I live
 from head to foot
outside
 to my very beginning
these empty
 I cannot remember
chambers
 a time
growing smaller
 different
and smaller
 from my embrace
this inward spiral
 flowing through
chambers my body cannot re-enter
 turning me
to feel
 a shape
each room
 a color
each part of me
 a story

-John Dowling

Roots

I am a body
in this darkness.
I am shaped like thirst.

To go on
I drink
what I have to drink.

If poison
I am killed
by my thirst.

Savanna of blackness
As if clarity
I suck it down.

My myth
my drive:
Space within matter

I radiate outward.
In whatever way possible
I embrace

my days
to continue
my perfection.

-John Dowling

John Dowling is a resident of Ashland. Some years back he was a broadcast assistant at KSOR. His work has been published in a number of different magazines. At present he is working on his first book of poetry titled *Depositions*.

Puerto Rico: ART FOR THE PEOPLE

(cont'd from page 19)

as in the names of streets and towns. When Sonny and his students applied themes from their Taino heritage to the walls of another part of the large public housing project where Sonny just previously painted the people commented, "Gee, you're really a good artist, not like the one who painted that other mural." Sonny realized, "I was right, geometric abstract murals meant nothing to the people."

For a period of two years Sonny regularly transported his students and their paint and brushes to Dorado where they have covered many large walls that guide one through the city. Under his direction they have developed their mural themes in a variety of individual but predominantly figurative styles. Meanwhile, Sonny also continued to design and paint his own murals in Dorado and in other towns with the assistance of student apprentices.

At Rio Bajos (Dorado) Sonny's mural focuses upon the heroic goddess *Atabex*, who holds a torch aloft as her horizontal body fills the expanse of the 8 by 15-foot bus stop wall. Although the acrylic colors are deliberately limited to bright cadmium red, orange, ultramarine blue, black and white, a careful balance is established between the dark and light, as well as between warm and cool aspects of the design.

At the Punto Santa Clara bus stop mural a young man sits and listens to his radio. He seems dwarfed by the two large and kneeling super-heroic figures which have their arms upraised, encircling an archeological disc. Symbolic markings are painted on the disc as well as on the bodies of the gods whose flesh tones are established in tense shades of orange and red. Their stylized body contours are developed through juxtaposing elongated curves with shorter straight edges, and the overall brightness of the color is balanced by the deep dark ultramarine blue-and-black flat pattern of the background. Sonny limits his color scheme so that future touch-up or repainting of the murals due to weather deterioration can be managed by others.

At the Centro de Maguayo, a community center mural, the snake as a symbol of evil is incorporated with the heroic images of the triumphant gods that are painted on three separate walls. The most powerful of all the Taino gods is a woman who gives birth to twins; Juracan, who represents evil, and Yokaju, a force for kindness and benevolence. This Taino legend has many parallels with the Old Testament story of the two brothers, Cain and Abel.

Sonny feels that murals give people a sense of pride in their cultural heritage as well as their environment. This is apparent by the improved maintenance of the grounds where the murals are located. As Puerto Rico's social and cultural values increasingly reflect the United States influences of consumerism and industrialization, the murals offer a positive image of Puerto Rico's past traditions, a time when people were self sufficient and maintained control of their own environment.

However, Sonny's thematic commitment is not always consistent. At the Punto Cubano bus stop, the location of his most recent mural (1984), he has reverted to the use of abstract geometric shapes and rhythmic curves. Sonny now believes that after people have had a prolonged exposure to art, they will be more appreciative of abstract forms. Even after the buses come and go, people seem to enjoy using the bus stop as a place just to sit and talk. Of course, sitting and talking become important parts of one's daily life when unemployment is over twenty percent, and there are no immediate job prospects.

At this time Sonny's services and those of his students are much in demand, and there is a waiting list for other towns that want murals. In recent years Sonny has also painted murals in New York, Houston and Miami.

His mural Art has definitely enhanced the Visual environment of both the rich and the poor and has given Sonny a sense of personal satisfaction that goes beyond his early commercial success.

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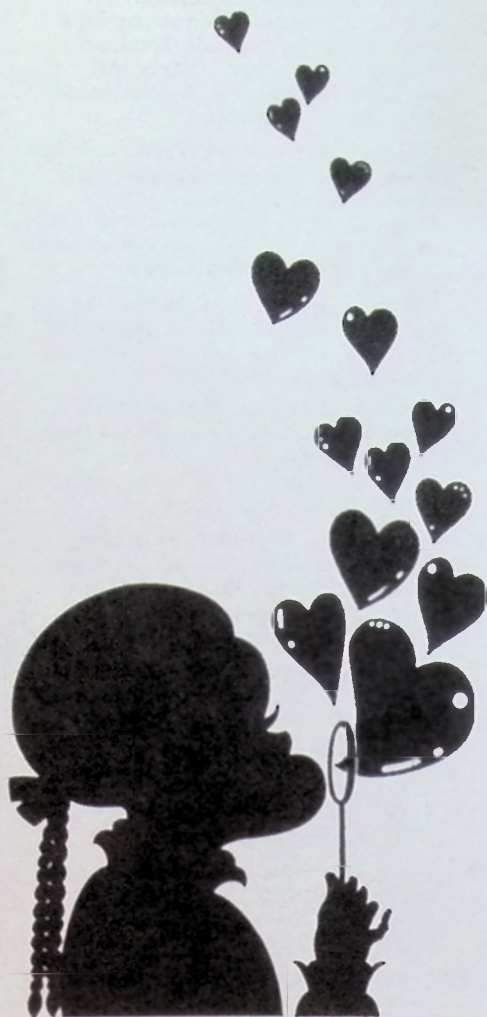
ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 **Concert: Symphonic Band**
Conducted by Max McKee,
8 pm, Music Recital Hall,
Southern Oregon State College
(503) 482-6101 **Ashland**
- 1 **Exhibit: Australian Student Print-makers** Stevenson Union Gallery,
Southern Oregon State College,
Mon-Thurs 8 am-9pm; Fri 8 am-6 pm
(503) 482-6465 **Ashland**
- 1 **2, 8, 9 & 10 Play: Talking With,**
a play about women.
8 pm 1, 2, 8 & 9; 2 pm on 10th,
Whipple Fine Arts Center,
Umpqua Community College
(503) 440-44600 ext 691 **Roseburg**
- 1 **thru 9 Exhibit: Four Rogue Valley Weavers; and Tom Wilson, sculpture.** Grants Pass Museum of Art,
Riverside Park. Hrs: 12-4 pm Tues-Sat
(503) 479-3290 **Grants Pass**
- 1 **thru 16 Exhibit: Toru Nakatani, showing recent paintings.**
On The Wall Gallery, 217 E. Main St.
Tues-Fri 9-6; Sat 10-4
(503) 773-1012 **Medford**
- 1 **thru 24 Exhibit: Silver & Platinum Photography** from the
Michael Hangris Gallery of Eugene,
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 1 **thru 28 Member Show**
Pacific Folk and Fine Arts Gallery
Winter: 11 am-5 pm Wed-Mon
Jackson St. & Highway 101
(503) 332-2512 **Port Orford**
- 1 **thru 28 Member's New Work**
Opening reception: Feb 1, 6-8 pm
230 Second Street Gallery, Old Town,
10 am-5:30 pm daily
(503) 347-4133 **Bandon**
- 1 **thru 28 Exhibit: John Mancini, paintings; Michael Kelley, drawings,**
winners from Fifth Annual Juned Art Show
Fine Arts Gallery
Umpqua Community College
(503) 440-4600 x601 **Roseburg**
- 2 **Concert: Memphis Slim** with
boogie-woogie and blues piano
Sponsored by DNACA, 8 pm, Crescent
Elk Auditorium, 10th & G Streets
(707) 464-1336 **Crescent City**
- 2 **9, 16 & 23 Class for Kids:**
"Drop In & Draw", 10 am-noon
Rogue Gallery, 8th & Bartlett Streets
(503) 772-8118 **Medford**
- 2 **thru 23 Class: Knitting for Beginners with Lucy Defranco**
Sat 9:30-11:30 am. Preregistration
required. Contact The Websters
10 Guanajuato Way, by the creek
(503) 482-9801 **Ashland**
- 3 **Concert: Music for Guitar Free**
3 pm, Sunset Hall, Southwestern
Oregon Community College
(503) 888-2525 **Coos Bay**
- 4 **11, 18, 25 The Heather And The Rose Country Dancers** Scottish and
English Country Dancing, Monday evenings
Trinity Episcopal Church, 44 N. 2nd
(503) 482-9858 **Ashland**
- 4 **thru 15 Exhibit: Shelby South, mixed media; Gary Barrett, painting.** Central Hall Gallery,
Southern Oregon State College,
Mon-Thurs 8 am-9pm; Fri 8 am-5 pm.
(503) 482-6386 **Ashland**
- 4 **thru Mar 1 Exhibit: Wildlife Art**
Reception: Feb 15, 8 pm.
College Union Art Gallery,
Oregon Institute of Technology
(503) 882-6321 **Klamath Falls**
- 5 **Concert: Rogue Valley Symphony**
featuring Young Artists Competition
winner. Schumann's Symphony No. 3
and the Cockaigne Overture by Elgar
8 pm. First Baptist Church. Tickets:
Benjamin Franklin Svc. & Loan or call
(503) 482-6353 **Grants Pass**
- 6 **Community Concert: Ballet Folklorico Nacional de Mexico**
8 pm, Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg**
- 6 **Coffeehouse Concert: Steve Elster, Classical Guitar** 7:30 pm,
College of the Siskiyou
800 College Avenue
(916) 938-4463 **Weed**
- 6 **Jury Day** Accepting fiber art work
10 am-6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland**
- 6 **thru Mar 1 Exhibit: Ron Mills, Mayan-inspired paintings and etchings.** Reception: Feb 8, 7-9 pm,
Stevenson Union Gallery
Southern Oregon State College
Thurs 8 am-9pm; Fri 8-6
(503) 482-6465 **Ashland**

- 7 **Concert: Rogue Valley Symphony** featuring Young Artists Competition winner. Schumann's Symphony No. 3 and The Cockaigne Overture by Elgar. 8 pm, Music Recital Hall, Southern Oregon State College. Tickets: All Benjamin Franklin Svg. & Loan or call (503) 482-6353 **Ashland**
- 7 **Concert: Sotto Voce Trio**, with Lisa Mann, flute; Germaine Morgan, cello; Duane Funderburk, piano. Reception after performance. 7:30 pm. Oregon Institute of Technology Auditorium (503) 882-6321 **Klamath Falls**
- 7 **Lecture: "Georgia O'Keefe"** by Carol Vernon. 12:00 Noon, Eden Hall, Southwestern Oregon Community College (503) 888-2525 **Coos Bay**
- 7 **thru 28 Exhibit: Jerry Smith, New Work** Hanson Howard Galleries, 505 Siskiyou Boulevard Thurs-Sat 10 am-6pm & by appointment (503) 488-2562 **Ashland**
- 7 **thru Mar 6 Exhibit: Prints by Elaine Chandler, Jayne Cookson, Libby Unthank, Jack McLarty** Rogue Gallery, 8th & Bartlett (503) 772-8118 **Medford**
- 8 **Concert: Rogue Valley Symphony** featuring Young Artists Competition winner. Schumann's Symphony No. 3 and The Cockaigne Overture by Elgar. 8 pm, Medford High Auditorium, 1900 N. Keeneway Drive. Tickets: All Benjamin Franklin Svgs. & Loan or call (503) 482-6353 **Medford**
- 8 **Film: The Man From Rio** French-international theft mystery. Sponsored by Klamath Arts Council (503) 882-6321 **Klamath Falls**
- 10 **Concert: Music for 20 Fingers.** Charla White and Keryn Frazell perform classical piano duets. Free. 3 pm Sunset Hall, Southwestern Oregon Community College (503) 888-2525 **Coos Bay**
- 10 **Writers Club Meeting** 2 pm, Umpqua Valley Arts Center, 1624 West Harvard Blvd. (503) 672-2532 **Roseburg**
- 12 **Meeting: Umpqua Valley Quilters Guild.** 10 am Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**
- 12 **thru Mar 2 Exhibit: Win Stampfer, watercolors & sculpture; Annabelle Stein, soft sculpture & textiles** Grants Pass Museum of Art Riverside Park, 12-4 pm Tues-Sat (503) 479-3290 **Grants Pass**
- 13 **Books & Bagles:** Book reviews (bring your lunch) 12:15 pm. Indian Room, Umpqua Community College (503) 440- 4600 **Roseburg**
- 14 **Meeting: Umpqua Valley Hand-spinners** 10 am. Umpqua Valley Arts Center, 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**
- 15 **Douglas Co. Elementary Choral Festival** 9:30 am-3 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg**
- 15 **& 16 Vocal Jazz Cabaret & Jazz Band** directed by Steve Biethan & Waldo King 8 pm, Whipple Fine Arts Theatre, Umpqua Community College (503) 440-4600 **Roseburg**
- 15 **16 & 17 Play: Goodbye Charlie** 8 pm, cabaret style, call for location and details, Medford Civic Theatre (503) 772-6964 **Medford**
- 16 **Concert: Fitzwilliam String Quartet** 8 pm. Yreka Community Theatre, 810 North Oregon (916) 842-2355 **Yreka**
- 16 **Masked Ball** Benefit for Klamath Community Center, Winema Inn 1111 Main Street (503) 883-1869 **Klamath Falls**
- 17 **Concert: Liebeslieder Walzer** A medley of waltzes by Johannes Brahms performed by vocal quartet with Carol Whiteman, Trudi Clayton, Ivan Cook and Chris Rosman. Free. 8 pm Sunset Hall Southwestern Oregon Community College (503) 888-2525 **Coos Bay**
- 17 **Folk Concert: Trapezoid** 8 pm. Music Recital Hall, Southern Oregon State College (503) 482-6101 **Ashland**
- 18 **thru Mar 2 Exhibit: Ethnic Textiles** highlighting weaving and dying skills developed by other cultures. Mon-Sat 10 am-6 pm, The Websters, 10 Guanajuato Way, by the creek (503) 482-9801 **Ashland**
- 19 **thru Mar 1 Exhibit: Knudsen Design Class, mixed media; LaDuke class "Masks"** Central Hall Gallery, Southern Oregon State College, Mon-Thurs 8 am-9 pm; Fri 8 am-5 pm (503) 482-6386 **Ashland**
- 20 **thru 23; 27-Mar 2 Dinner Theatre: Crimes of the Heart.** Call for dinner & performance times. Southern Oregon State College (503) 482-6348 **Ashland**

- 20 Concert: Roseburg High Symphonic Band**
8 pm. Jacoby Auditorium,
Umpqua Community College
(503) 440-4600 Roseburg
- 21 Play: *Standoff at Thistle Creek***
by Jacksonville Museum Performers
Sponsored by Southern Oregon Historical
Society. 7 pm, Rogue Valley Manor,
1200 Mira Mar Drive, Public invited; free.
(503) 776-5397 Medford
- 21 thru Mar 23 Exhibit:**
**Susan Zimmerman, handmade
paper/collage** On The Wall Gallery,
Tues-Fri 9 am-6 pm; Sat 10-4
(503) 773-1012 Medford
- 22 Invitational Band Festival**
8 am-3 pm, Jacoby Auditorium
Umpqua Community College
(503) 440-4600 Roseburg
- 22 Concert: Backwoods Jazz**
8 pm, Harbor Hall,
Second Street, Old Town
(503) 347-9712 Bandon
- 22 & 23 Play: *You Can't Take It
With You*** 8 pm. College of the
Siskiyou Theatre, 800 College Avenue
(916) 938-4462 Weed
- 23 Concert: Columbia Duo Benefit for
the Music Enrichment Assn.**
8 pm. North Bend Presbyterian Church,
Vermont & Harrison St., Reception after
performance. Tickets: Frame Stop or
P.O. Box 663, Coos Bay 97420
(503) 269-2615 Coos Bay/N Bend
- 23 Concert: Frances Madachy, piano**
8 pm. Music Recital Hall,
Southern Oregon State College
(503) 6101 Ashland
- 24 Concert: Jazz Band Free.**
3 pm, Sunset Hall,
Southwestern Oregon Community College
(503) 888-2525 Coos Bay
- 24 Formal Afternoon Tea Dance**
sponsored by Southern Oregon Historical
Society, U.S. Hotel Ballroom
Call for details
(503) 899-1847 Jacksonville
- 26 Concert: Opera to Broadway**
8 pm. Jacoby Auditorium,
Umpqua Community College
(503) 440-4600 Roseburg
- 27 Books & Breakfast 6:30 am,** Douglas
County Justice Hall Cafeteria
(503) 440-4310 Roseburg
- 28 Meeting: Umpqua Weaver's Guild**
10 am, Umpqua Valley Arts Center,
1624 W. Harvard Blvd.
(503) 673-5141 Roseburg



Published with funding assistance from the
Oregon Arts Commission, an affiliate of the
National Endowment of the Arts.

Guide Arts Events Deadlines

March Issue: January 31

April Issue: February 28

May Issue: March 28

Mail To: Arts Events, KSOR Guide
1250 Siskiyou Blvd, Ashland, OR 97520

Calendar of the Arts Broadcast
items should be mailed well in
advance to permit several days of
announcements prior to the event.

Mail to: KSOR Calendar of the Arts
1250 Siskiyou Blvd, Ashland, OR 97520

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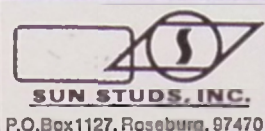
Coast Music Festival

Greater Bay Area of
Coos Bay
North Bend & Charleston
promoting the
Whale Watching Season
December-February

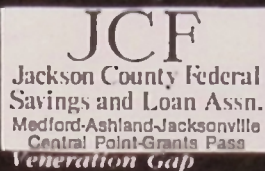
900 Seconds



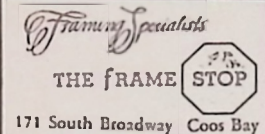
NPR World of Opera



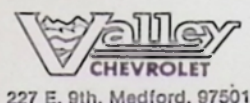
New Dimensions



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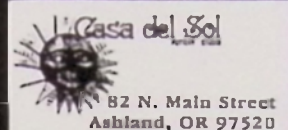
About Women



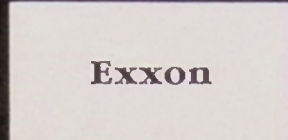
The Chicago Symphony



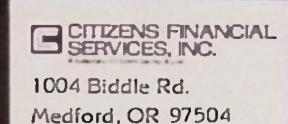
Studs Terkel



New York Philharmonic



Carnegie Hall



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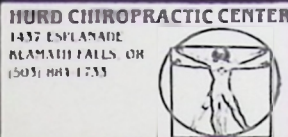
Jazz Revisited



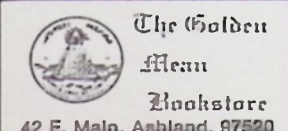
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Music Memory



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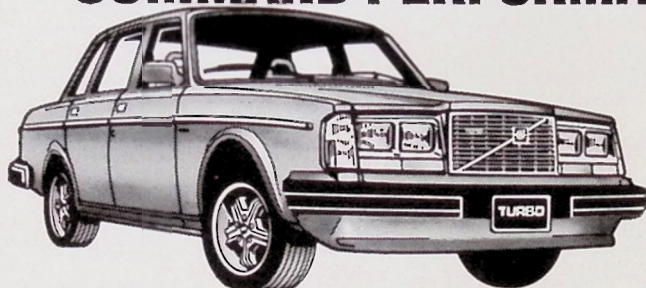
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